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THE ROLE OF THE CATHOLIC AMERICAN
IN INTERNATIONAL PEACE

Dr. Herbert Wright

WAGNER AND THE MUSIC DRAMA

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NIOBE'S REWARD

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“He Is Risen”

These simple words commemorate and forever keep alive the message of the Church and the meaning of life itself. They are the most fitting rebuke for the taunts of the irreligious, they are our defense against the lusts and rapine of the Communistic mad-dog that would traduce man's dignity and destroy him. There is but one problem of life which is to say, the problem of death and this is its answer.

In this gladsome season of the year when nature seeps herself in the symbolism of resurrection and is gloriously re-born, it is more than fitting that we should re-dedicate ourselves to His trial and the hope of His triumph. The material salvation of man, equally as well as the spiritual, ultimately depends upon a re-dedication of the hearts and minds of men to Christ and His peace.

The glory of the Easter morn shines with all its significance, but there are those who heed it not. From the hearts of many the stone of darkness has not been lifted. Governments, democracy, the home, the individual and the Church are threatened today by the maddest and most viscious of heresies, villainy cloaked in the garments of brotherly love. It will try to stamp out the image of God in the minds of men, but it cannot; it will parcel out food for men's bodies but not for their souls, though our Saviour Himself has told us "not in bread alone doth man live"; it will pillage, plunder, and destroy, and when it has done it, it will be rendered hollow and futile. They would crucify Him, but He is not there; He is risen to be the Light and the Way which no darkness can confound.

E. R. H.

Our Guest Author

DR. HERBERT WRIGHT

As head of the Department of Politics at the Catholic University of America and Past President of the Catholic Association for International Peace, Doctor Wright is amply qualified to discuss "The Role of the American Catholic in International Peace." His long experience in the field of international law and relations both as a scholar and as a delegate to the London Naval Conference has made him a nationally-recognized authority on the subject, especially in its historical and traditional trends.

Doctor Wright, who is an alumnus of Providence College, has written many monographs and brochures on the subject of international peace and has contributed articles on international law and relations to many scholarly publications. He was one of the chief translators of the Classics of International Law published by the Carnegie Endowment. His researches in the works of Catholic writers on international relations have gained him a national reputation of authority and he has done much work in the writings of Francesco de Victoria, O.P., the founder of International Law. Thus Doctor Wright can bring to his problem the ideals of a Catholic layman, years of experience in teaching, research, and practice in the field of peace, and finally a firm conviction that there can be a true, a practical international peace.

The Role of the Catholic American in International Peace

By Herbert Wright

Professor of International Law at the Catholic University of America

IN these days when civil war is raging in Catholic Spain and all Europe is teetering on the edge of the bottomless abyss of another world war, it behoves us to inquire how the Catholic American can contribute toward the maintenance of the peace of the world. In an allocution on Christmas Eve, 1930, Our Holy Father, Pius XI, pointed out the necessity of Catholic Action in international affairs. It is difficult, he said, "for peace to last between peoples and states, if, in the place of true and genuine love of country, there rules and abounds a hard and selfish nationalism." And lest his hearers be in doubt as to what he meant by "a hard and selfish nationalism," our Holy Pontiff goes on to say that it is "the same thing as saying hatred and envy in place of mutual desire for the good, distrust and suspicion in place of the confidence of brothers, competition and struggle in place of willing cooperation, ambition for hegemony and mastery in place of respect and care for the rights of all, even those of the weak and the small."

Herein he finds "a vast and glorious field for all the Catholic laity, whom We unceasingly call upon and ask to share in the hierarchical apostolate." He is appealing to the Catholics of all the world and he begs them to "unite in the peace of Christ," by "the spoken word, the written word, the printed

word." There can be no mistaking the meaning of his words. In his Apostolic Letter of October 2, 1931, however, he returns to the subject and expresses himself even more strongly. Deploring the fact that his words and those of his predecessor have not been heeded, he continues with this remarkable statement: "We exhort you, Venerable Brethren, to employ every means at your disposal, through preaching and through the press, to enlighten men's minds and to incline their hearts to the requirements of right reason and, even more, of the law of Christ."

But it is a universal truth that all men seek peace. As St. Augustine points out, "Every man seeks peace, even in waging war. . . . Even those who desire to disturb the peace in which they are, do not hate peace, but wish it changed to suit their will. They do not, therefore, desire to have no peace, but to have a peace more to their liking." The rub comes in selecting the means to secure peace. There are many who maintain that the best way for the United States to secure this objective is to join the League of Nations and its Permanent Court of International Justice. On the other hand, there are many who claim that the best way of obtaining the same objective is to follow a policy of complete isolation in international affairs relying upon the economic self-sufficiency of the United States and

an army and navy second to none. As the poet Horace said, "Est modus in rebus," and it frequently happens that the best way to attain a desired objective is to pursue a middle path between two extremes.

Ovid tells us the fascinating story of Daedalus, the classic inventor of wings which he fashioned out of feathers and attached to the body of himself and his young son with wax. It was by this means that the architect of the labyrinth hoped to escape from the island of Crete where he was kept a virtual prisoner by King Minos. Before "taking off," however, he warned his son, Icarus, not to fly too near the sun lest the excessive heat melt the wax and cause the wings to drop off, casting him into the waters, nor too near the sea lest the moist vapors arising therefrom weigh down the wings, dragging him down into the deep. Unfortunately the lad, as is frequently the way with youth, disregarded his father's wise advice and as a result was drowned in the sea which subsequently has borne his name.

Our Holy Father desires us likewise to follow a middle path between the sun of unwise pacifism and the sea of selfish nationalism, for, in his 1930 allocation, he says: "But We wish you the 'Peace of Christ,' not a sentimental, confused, unwise pacifism, because that only is true peace that comes from God and that bears the essential and indispensable marks and priceless fruits of true peace." This apparently means that Catholics in every nation, the United States included, should not harken to every "sentimental" extremist proposal made in the name of peace, particularly those which entail the ultimate waging of war in order to maintain peace! But, on the other hand, it

also apparently means that they should cooperate with every other nation in removing the causes of war and in settling their own international differences by pacific means.

Let us apply this advice specifically to the United States. I know of no divine commission or manifest destiny that would require the United States to maintain the peace of the entire world. It seems to me that, just as reformation of morals should begin with the individual person, so international peace should begin with the individual nation. The United States should settle its own international differences by pacific means; the United States should show a disposition to removing the possible causes of differences with other nations by meeting them half way; the United States should itself keep out of war between other nations. This, it seems, would be one of the best contributions to the peace of the world, an example for all to emulate. But how can this threefold objective be obtained?

First. By government control of the manufacture and sale of munitions, and embargoes on munitions to all belligerents. This has been taken care of by the Neutrality Act of August 31, 1935, as amended February 9, 1936, providing for the creation of a National Munitions Control Board, a system of licensing all munitions companies and their foreign sales, and an embargo on the transport of munitions to or for the use of any country at war after the President has proclaimed the existence of a state of war. On January 8, 1937, the provisions of this Act were extended to the civil war in Spain.

Secondly. By an embargo on loans and credits to all belligerents. This has been taken care of in part by the John-

son Act of April 13, 1934, prohibiting loans to those nations which are in default on their government debts to the United States, as well as by the Neutrality Acts to which I have just referred, which also contain a prohibition of loans and credits to actual belligerents.

Thirdly. The United States should endeavor to settle all of its own disputes by amicable means and avoid the causes of potential wars. In this connection the United States has an enviable record, one of which it may well be proud. It goes back to the Jay Treaty of November 19, 1794, and the Alabama Claims of 1872 and comes on up to the present, with one or two exceptions. The United States had the first case before the Permanent Court of Arbitration established by Convention 1, for the Pacific Settlement of International Disputes, of the Hague Conference of 1899, namely, the case concerning the Pious Fund of the Californias (1902) which was in dispute with Mexico. Since 1907, when Convention 1 was revised by the Second Hague Conference, the United States has had five cases before the Permanent Court of Arbitration, namely, the North Atlantic Fisheries Case (1910) with Great Britain, the Orinoco Steamship Co. Case (1910) with Venezuela, the Norwegian Shipping Case (1922), the Island of Palmas Case (1928) with the Netherlands and the *Kronprins Gustavus Adolphus* Case (1932) with Sweden. These are by no means the only controversies which the United States has settled by arbitration. Moreover, its President, Chief Justice or a distinguished national has served on many an arbitration tribunal settling disputes between other nations.

In addition, many potential controversies have been settled by direct diplomatic negotiation because of the fact

that the United States is a party to at least thirty-four bilateral general arbitration agreements and at least thirty-eight bilateral conciliation agreements, as well as a party to many multilateral treaties, including the Gondra Treaty to Avoid or Prevent Conflicts between the American States of 1923, the General Convention for Inter-American Conciliation of 1929, the General Treaty for Inter-American Arbitration of 1929, and the Anti-war Pact of Argentine Initiative of 1933. It was one of the bilateral conciliation treaties, a so-called Bryan "cooling-off" treaty with Great Britain, which prevented the United States, before its entrance into the World War, from taking a step which might have led the United States into the War long before it actually entered and indeed against Great Britain and therefore virtually on the side of Germany! This interesting fact is related by Dr. James Brown Scott in the *Proceedings* of the American Society of International Law for 1929 (p. 173).

Fourthly. The United States can contribute to peace by removing as far as possible the causes of any controversy that it might have with any other nation. A great step in this direction is being taken under the Reciprocal Trade Agreement Policy of Secretary of State Hull. At the present time there are such agreements, in which mutual concessions are made by the respective signatories, with fifteen nations (Belgium, Brazil, Canada, Colombia, Costa Rica, Cuba, Finland, France, Guatemala, Haiti, Honduras, Netherlands, Nicaragua, Sweden and Switzerland) and three more are in process of negotiation (El Salvador, Italy and Spain). There may be, and probably will be, many individual items in the schedules of these treaties which should be subject to

revision. That is to be expected and the agreements themselves provide for revision in the schedules. But the policy in general is a great step in the right direction.

Lastly, the United States should cooperate with other nations in all of the matters to which I have just referred. This means cooperation with the League of Nations or with any other group of nations or with any individual nation in these non-political matters. I take it it is unnecessary at this late date to go into the question as to whether the United States should or should not actually become a member of this closed, armed alliance for the maintenance of the *status quo* of the iniquitous Treaty of Versailles, which was based fundamentally upon the subsequently disproved premise of Germany's *sole* responsibility for the war. As a matter of fact, the United States has cooperated with the League of Nations in many humanitarian and social activities, but the people of the United States seem to have definitely decided that it should not assume political membership in the League itself, and, as subsequent events have shown, wisely so. Moreover, the United States has joined the International Labor Organization and long has been an influential member of the Pan-American Union.

Such a policy of peaceful solution of its own controversies, non-interference and neutrality in the wars of other nations, and the "good neighbor" in removing the causes of potential wars with other nations seems to be a surer, although not an absolute, guarantee to keep the United States out of war than participation in the attempted system of collective security or, as Dr. Charles Pergler would say, the system of "col-

lective insecurity." To maintain this threefold policy, it is necessary that the mandatory provisions of the neutrality laws be preserved in order that it may be impossible for any President, no matter how sincere or well-intentioned, to be virtually compelled to take sides in external conflicts—a possibility which is ever present if discretion is placed in his hands.

What should be the role of the Catholic American in the carrying out of this policy?

First of all, he should display a lively *interest* in international affairs. His American citizenship alone should be sufficient inducement to elicit his interest, as any war in which the United States may participate is bound to have disastrous effects upon the individual. But the world-wide organization of the Catholic Church virtually makes the Catholic "a world citizen," and predisposes him to have a sane and intelligent view of the problems of other peoples without sacrificing his natural and paramount interest in the welfare of his own country.

Mere interest, however, is not sufficient. There must be an *intelligent* interest. The Catholic, therefore, in order to acquire a knowledge of international life should be well informed on the background of modern and American and general European history. Though history may never precisely repeat itself, a good bit of human progress is made by the process of trial and error, and we may learn from the mistakes of the past as well as from its successes. Then, too, the weeds of present international discord have their seeds in the past. At least an elementary knowledge of political and economic geography would be desirable—the extent of colo-

nial possessions and the distribution of raw materials over the earth's surface. There are many excellent books which can supply this knowledge.

Thirdly, and more important, the Catholic should have an elementary grasp of the ethics of the state in its international relations. This can be supplied by any good text on ethics like Cronin's *The Science of Ethics* or Sister Jane Frances Leibell's *Readings in Ethics* or the report on International Ethics by the Ethics Committee of the Catholic Association for International Peace under the chairmanship of Dr. John A. Ryan, which is the very cornerstone of any Catholic teaching on international relations in this country.

With a lively interest and armed with sufficient knowledge of history and principles, the Catholic must next ask himself what personal contribution he can make in assisting the United States to carry out the policy described above. In the first place, he should participate in any local study clubs, forums or in other such organizations, whether Catholic or mixed, in which he feels he may exert some influence, no matter how small. In his capacity as a member of such a group he should insist upon adequate knowledge before group action is taken, and should do his utmost to prevent extreme action being taken by the group through hysteria, sentimentality or excess of nationalism or of internationalism, always harking back to the fundamental principles of Christian justice and charity.

If it is possible from the point of view of leisure, background and influence, he

should extend his activities into regional or national group organizations, whether Catholic or mixed, interested in the problem of peace. In all of these groups he should use whatever influence he may have to caution against the passage of resolutions on political questions. Vociferous minorities of men who are sincere but who have an axe to grind have had the habit of dragging groups into corporate action when that action is not entirely understood by the majority of the members of the group. Statesmen and politicians who are charged with the direction of the foreign policy of the United States are keenly aware of this situation and discount group action of such organizations, especially when they result in an avalanche of identical telegrams. Far better would such groups devote their attention to the education and enlightenment of their own members and their own communities and leave the attempt to influence those who are directing the foreign policy to the individual members thus enlightened. This does not mean at all that fundamental principles should be sacrificed or compromised, but merely that the application of fundamental principles to concrete cases presupposes an expert knowledge of all the circumstances in the concrete case—a knowledge which is rarely, if ever, found in a large group.

This, I believe, is the arduous path that the Catholic American must trod, if he hopes to avoid the Scylla of "unwise pacifism" on the one hand and the Charybdis of "selfish nationalism" on the other.

MATINS AT EASTER

*A weeping woman went
Sadly to a sepulchre.
She found it bare
And an angel said:
"He is gone . . . He is not here."
Hastening to the gardener
She chided him
And angrily
Bemoaned the loss of Him.
He was not there.
But she forgot
To look at bits
Of flowers breaking out in joy
Nor did she look
At trees who raised
Their newly decorated arms
In exultation.
Nor at
The thin grey streaks which
Presaged the light
Of the day.
For if she had
She would have found
That He was there.*

WILLIAM DENIS GEARY, '39.

The Paradox of Saint Thomas More

John H. Fanning, '38

IF we were able to epitomise the era of the Twentieth Century we would perhaps best do so by saying that it is synonymous with such terms as "Speed," "Inventive Progress," and "Impersonal Mechanical Efficiency." Materiality holds regal sway, and spirituality seems to be delegated to a position of secondary importance. In such a situation it seems paradoxical that the business man in his hurried, hustle-bustle, work-a-day world should have a few minutes to spare for his spiritual welfare. But such, apparently, is the paradox, for in the very heart of the business district of the city of Boston there is a little sanctuary where thousands of these business humans pause during the day. It is the Oratory of Saint Thomas More. Daily, from dawn until dusk, a constant stream of worshippers passes through its portals, pausing to say a few prayers and then continuing on its way. The Oratory, the first of its kind in downtown Boston, is probably the first place of worship in the world named for Saint Thomas More, the martyred English statesman who was canonized less than two years ago. Cardinal O'Connell, of Boston, spoke these prophetic words at the Shrine's dedication; "I trust many tired souls, weary of the turmoil of the marketplace, may find rest for a brief space in their busy day." The influence of Thomas More on present day practicality, and the power of his personality to divert this era's blind concentration upon self from its own ego to a contemplation of the spiritual perspective of life forms the basis of his attraction for us.

A cold, impersonal, uninterpretative biographical sketch of the life of Thomas More is, of course, necessary as a basis for a more penetrating study, or investigation, of the character, mode of life, and influence of this lawyer, statesman, scholar, saint; but his life can be briefly summarized, if sketchily, to bring out the salient factors which form the framework and influence of his life and work. Thomas More was born in London in the section of that metropolis known as Cheapside, not far from the spot where Milton was born a little more than a century later. The year of More's birth is a subject of discussion and controversy; various authorities, each with his own conflicting evidence, place it sometime between 1476 and 1498. Other tentative dates advanced are 1478, 1484, and 1480, with the latter possessing the most substantiating evidence. Thomas was the only son Sir Thomas More, a judge of the Court of King's bench, not of noble, though honest, ancestry. The early portion of his life was passed in the household of Cardinal Norton, whom More very much admired and whom he described in the first book of his *Utopia*. In his home More learned to be great by "being apprenticed to greatness," as Daniel Sargent writes. Young Thomas spent the interval between 1487-1494 in the family of Cardinal Norton and also studied under Nicholas Holt, a Latin grammarian and rhetorician of St. Anthony's school, the foremost school in London, where he earned the commendation of his professors. Later he journeyed to Oxford, where he came under

the two main influences that were to dominate his life: the study of Greek, over which he became very enthusiastic, and Catholicism. He was admitted to New Inn where he remained about a year before he was removed to Lincoln's Inn. Quite parenthetically it might be here interposed that, while the origin of the London Inns is very obscure, they had a marked effect on English Law. In these Inns were molded the links which distinguish English Common Law from law on the Continent. Thomas More had already met and started what was to be an intimate and lasting friendship with Erasmus. In 1502 he became a member of Parliament and immediately began to attract attention by upholding the privileges of the House of Commons to treat all questions of supply as their exclusive business. Under Henry VIII, More became Under-sheriff of London, and in 1514 was appointed envoy to the Low Countries. Promotions, power, influence, followed rapidly, for soon he became Privy-councillor; was knighted in 1521, was made speaker of the House of Commons in 1523. More immediately took up the position which his conscience dictated, as an advocate of the old system, in opposition to the tactics and antics of Henry. Upon being requested to take an oath maintaining the lawfulness and validity of Henry's marriage with Ann Boleyn, he refused. His refusal led to his committal to the Tower, subsequent trial for misprision of treason, and execution by the axe.

His chief work is *Utopia*, written in Latin, a philosophical romance constructed around an ideal commonwealth. The very idea of his commonwealth gives vivid example of his singular enlightenment, far in advance of his period

of history. Such, in a few words, briefly, impersonally, and coldly is the historical biography of Sir Thomas More.

Although Thomas More lived most of his life in London, still at infrequent intervals he spent some time on the continent on diplomatic business. But wherever he journeyed, two things were always remarked of him: his wit, one of his notable inheritances from his father; and his shrewdness, which he acquired from the London merchants and lawyers whom he had been brought up with. He was possessed of that wit which can see utterly ridiculous things in the most tragic moments of life. For as he mounted the steps of the scaffold on the morning of his execution, with a calmness and tranquility which knew no lessening, he said to the officer who led him from the tower, "As for my coming down, I can shift for myself." As he removed his beard from the block, he remarked that it should not suffer harm in as much as it had not committed treason. To the end he was what he had always been, the ideal Christian gentleman.

Thomas More was a lawyer, but he did not possess his father's fanatical love and admiration of the law, as is evidenced by the fact that he, like many humanists, always ridiculed lawyers, and excluded them from his *Utopia*. More was a realist, and law appeared to be the most reasonable profession for him to enter. Although he possessed remarkable literary talents, especially of inventive dialogue, and, apparently an enthusiasm for letters, yet he saw the niggardliness which a career of letters offered, both with regards to social position and financial remuneration; and consequently, with his customary irony, he used his literary talent solely to help

him in his work and for his own amusement. It is all the more remarkable that Thomas More should have risen to such a high degree of honor and esteem in the legal profession since he entered it only at his father's command and with no personal incentive or enthusiasm. The practicality and reason of law and the romance of letters seldom harmonize.

In 1503 the pageantry, pomp, and munificent dowery with which Henry VIII had sent his daughter to Scotland to be married to the king of Scotland had depleted the royal treasury and Henry demanded a large "gift" of Parliament. But a young Londoner, a bold and independent speaker, admitted to the bar two years before, rose up in Parliament and objected so strenuously and so eloquently to the King's request that Parliament negated the proposal. That beardless young man was Thomas More.

In 1505 there came to live with More, Desiderius Erasmus, a man twelve years older than Thomas More, and quite different from him in that he was always a wanderer. He and More, the closest of friends, had this in common, laughter and wit, and adroitness in the use of banter and satire. Very probably this great scholar of the Renaissance was the main reason for More's becoming firmly attached to the beliefs of humanism when his religious zeal directed him to abandon them. We find Erasmus acknowledging More's fascination: "My affection for the man is so great, that if he bade me dance a hornpipe, I should do at once what he bid me." Thomas More and Erasmus wrote and translated literary work together; they enjoyed intellectual sport together; and to the end, loved, respected, and admired each other.

About 1513 England was concerned with the negotiations of a commercial treaty with the Low Countries. More was recommended to Cardinal Wolsey, Henry VIII's great Minister, and received the appointment. Thus in a very short time he had fallen under the influence of the greatest intellectual leader of the time, Erasmus, and had also aroused the attention of the great political leader, Wolsey.

While at Antwerp, More became acquainted with another friend of Erasmus, Peter Giles, the great scholar of France. In the course of the various debates on literary topics, politics, and social conditions which inevitably followed between those two magnificent intellects, the idea of an imaginary commonwealth free from the contemporary defects entered More's mind. And thus the idea gave birth to his *Utopia*, his most famous literary work, the main monument to his genius. Some critics have said that More's *Utopia* was merely a criticism of existing conditions, and a proposal of certain reforms; others believe *Utopia* was written merely to amuse some of his humanist friends. Whatever his purpose may have been, his masterpiece reveals a mind "reveling in the power of detachment from the sentiment and the prejudices of his environment." Thomas More, paradoxical as it may seem, even discussed "mercy killings" in that far off day. But his general attitude about all his proposed reforms, according to Daniel Sargent, seems to be in the attitude of: "Let's thrash this out. Aren't these things reasonable?" In truth, Thomas More respected reason more than most of his humanist friends.

In England, during the time of Thomas More, there existed a dual government, one the ecclesiastical or spirit-

ual government, the other the civil or temporal government. They offered the only opportunity for ambitious men to acquire eminent positions. But neither field of human endeavor tempted More. He preferred the quiet freedom of private life. But his successful negotiations in Flanders in 1515 had attracted the attention of Lord Chancellor Wolsey, who, desiring his efficiency in the royal service, offered him £100 a year, which More refused, saying he could not be Under-sheriff of London and be trusted by his clients. He preferred his home in London to royal service. Always Thomas More remained a Londoner first. His ability and reputation finally led to his appointment to a prominent court office. Mastership of Regents. According to Erasmus, More was "dragged" into the circle of the court. "Dragged," he wrote, "is the only word, for no one ever struggled harder to gain admission than More struggled to escape." To More secular politics always seemed a puny business.

A year later occurred that Evil May Day which made Thomas More a hero. Uprisings against foreign artisans broke out in London, aroused by some fictitious tale. Riot, burnings, and murders ran rampant before a blind, cruel, destroying mob. In this crisis the Mayor and business men of London appealed to Thomas More, the foremost lawyer in London. He met the mob, assuaged their blind rage, calmed their violence, and brought them to reason.

More advanced very rapidly now in the political scheme. In 1519 he gave the Latin address to Cardinal Campeggio, Papal Ambassador to England. In 1521 Thomas More became Sir Thomas More, knighted by the King; in 1523 he was the orator for London in greeting Charles V. He was also the King's

Ambassador on various occasions. Although his missions were not always in accordance with his policy, nevertheless they received his loyalty and skill. One of his successes in international diplomacy, of which he himself boasted, was the Treaty of Cambrai, in 1529. The success of his diplomatic career won for him a position in the Privy Council. The sham, pretence, and glitter of the Temporality rebuked his reason and legal practicality. He realized that the temporal law of expediency was replacing the spiritual law of Christendom. When Wolsey forfeited the royal favor and was deprived of the Lord Chancellorship in 1529, the King six days later invited Thomas More to fill the vacant position.

In the meantime in Germany, Martin Luther was beginning to attract attention to himself. The so-called Reformation was taking root. Henry VIII penned a criticism of Luther, a defence of the Church, to which Luther replied very abusively. Thomas More, under a pseudonym took up the cudgel in defence of the King. During the Reformation Sir Thomas More continued as champion of the Church in England. He took up his pen in the best of health, and laid it aside, broken in strength, in the Tower of London, awaiting the headsman. To him rather than to Henry does the title *Defensor Fidei* seem more appropriate.

Henry VIII for the first fifteen years of his reign had been a very dutiful monarch, ruling entirely in conformity with the ideals of Christianity, a zealous ruler and a faithful husband. But then wilfull, headstrong Henry became infatuated with Anne Boleyn, lady-in-waiting to the queen. He demanded a dispensation from the Pope, annulling his former marriage to Catherine of

Aragon and allowing him to marry Anne. Cardinal Campeggio was sent to England as a Papal legate to judge the case, but Wolsey and he and the court hesitated too long, fearing to throw down the gage. Finally Pope Clement VII revoked the commission and recalled the case to Rome. The task of procuring the divorce was left to the nobles who had no loyalty for the Pope. If the Church in England did not grant Henry's divorce, these nobles would turn loose the wolves of the Lutheran heresy and the greedy Commoners upon it. In this crisis there was one man of ability in England whom Commons, clergy and nobles trusted, Thomas More. The same maelstrom which swept Wolsey from his pedestal, swept Thomas More into the limelight.

As Chancellor, Thomas More did his utmost to be loyal to his King, although he knew that he had been selected Chancellor to further the annulment of the King's marriage. More also was now Supreme Judge of the kingdom, measuring out justice shortly and swiftly and clearing the docket of all cases on the calendar; he was the only man in 300 years to do this. He essayed to mitigate the severity of English Common Law. When More had been Chancellor for a year and a half, the King obtained from the clergy the title of Supreme Head of the Church in England, the Act of Supremacy. More's position became precarious, when Archbishop Crammer summoned a convocation at Westminster in 1531. Wolsey in 1529, had been accused of breaking the old law prohibiting the Pope's power of intervention in England against the will of the King. To secure pardon he had pleaded guilty, and the whole nation was considered guilty with him. The King very graciously par-

doned the entire nation, with the exception of the clergy, hence the convocation. More opposed the exaction of submission of the clergy and wished to resign, but decided to wait until an opportunity arose. While the Convocation was giving in, Sir Thomas More, because of illness, resigned the Chancellorship.

His fortunes now declined; he was no longer a rich man, for he had given to charity each year practically all his wealth that he had not needed himself. Less than £100 a year was left to him. He might have been left tranquil in retirement in the twilight of his power, save for Anne Boleyn's party, which tried to prove he was a corrupt Chancellor, but More easily acquitted himself. Henry desired More's approval of the new system of government, and several times attempts were made to trap him. He was embroiled in the Holy Maid of Kent affair. Finally he asked for what was his right, a hearing before the House of Lords, who immensely admired him. Cromwell knew they would refuse to punish him and appointed a special committee. In 1534 an Act of Succession was passed; anyone who opposed it was guilty of treason. An oath of loyalty was to be demanded from every spiritual and temporal lord. On April 13, 1534, Sir Thomas More was requested to take the oath; he refused, because of a preamble asserting the supremacy of the King over the Spirituality. On April 17th, he was sent from the Abbot of Westminster's to the Tower, where he was subjected to the severest and harshest treatment, poor food, no visitors and total confinement. In vain his beloved wife, daughter, friends urged him to take the oath. A year passed. Persecution and execution had little effect. He was summoned to appear before a jury of his peers and

was accused of treason, against which he ably defended himself; but in fifteen minutes the jury returned a verdict of "guilty." Sir Thomas More was sentenced to be hanged, drawn and quartered. His last hour of earthly existence was as rational as any other of his life. On July 6th, Thomas More, Londoner, Statesman, Paradox, and Saint was served by the executioner's axe.

Sir Thomas More is unique among the martyrs of religion not only for his courage, his religious zeal, and adherence to principle, but also for the remarkable absence of gloom in his personality, for his witty nature and repartee, his acumen, the simplicity of his life, and his detestation of luxury and ostentation. And yet, More was always inclined toward the Renaissance and all forms of art. "His house," we find Erasmus writing, "is a magazine of curiosities, which he rejoices in showing." He loved music, and was an expert critic of painting.

More's *Utopia*, a political romance, written in Latin prose, harmonious, and of style readily understood, represents his chief claim to literary posterity as one of the foremost English contributors to the Latin literature of the Renaissance. He also penned much English verse as well as Latin, but the critics have generally scored his English poetry whose theme was generally the caprice of fortune and the rapacity of time. More injected a new sincerity and freshness into his treatment of these subjects, and often achieved metrical effects which resembled the style of Edmund Spenser. He used English prose principally in his treatment of secular and

religious themes, and especially in his polemical works. Energy and eloquence, freedom and fluency marked his controversial English prose; sometimes, in the heat of discussion his tone became spasmodic and interjectional. Only infrequently did his enthusiasm blind his literary tempor. His works are spaced throughout with a natural humor and anecdotal jest which assuaged his anger and allowed his reason prevalence. For two hundred years after his death More was regarded by Catholic Europe as the chief glory of English literature; and in the seventeenth century even Shakespeare and Bacon were considered his inferiors.

It has been said that "few careers are more memorable for their pathos than More's; fewer still more paradoxical." His diversity of aim and ambition have few parallels in Renaissance literature. From one viewpoint Sir Thomas More is the religious enthusiast, the martyr; from another angle we see him as the finest intellect of the Renaissance, far in advance of his contemporaries in philosophy of life, intellectual insight, and imaginative activity. One page which all mankind sincerely wishes could be eradicated from all history books is the account of the execution of Sir Thomas More. That the man who could lay bare all the defects and abuses of an old, worn-out society, and through his imagination present, in his *Utopia*, a revolutionary panacea, should die on the block as a martyr is one of history's ironical paradoxes. Verily is the "riddle of Sir Thomas More, Londoner, Statesman, Scholar, Saint, easier to enunciate than to solve.

Poet's Return

Eugene J. Sullivan, '37

ANY critical or personal approach to an appreciation of a subject so intimately connected with art as the drama is inevitably colored with subjectivity. No doubt it is this very personal tinge that has made literature live, that in some cases has made various human opinions of universal significance. In dealing with the disputed question of the return of poetic tragedy, this paper is not meant to be dogmatic. Neither the scope of this present work nor the approach of its author warrants him sufficient conceit to think that the paper will be taken seriously as an effort to disparage whatever recent efforts have been made in this field. In this regard the voice of a nation is before me. Any disagreement on my part can be laid only to an anxiety to express a few ambitionless thoughts.

Perhaps the most notable drama to reach the American stage in recent years is Maxwell Anderson's splendid "Winterset". This revival of the tragedy of poetic sentiment has been both lauded and deplored for the very element in it that has made it of such theatrical interest. That feature is Anderson's studied effort to give America a timeless classic. He in no uncertain terms has stated his purpose, others in equally certain words have indicated the need. I fail to see wherein the drama can be deplored for this gesture of patriotism, if such it be. Some object possibly on the score that such a work is in some way at odds with the immortality of Shakespeare, others may protest from

the conviction that "all is vanity" in aspiring to fame. Hostile critics of the play itself are few. Some minor points have been disputed, some major ones ignored. However, the importance of the play, eminently intrinsic as it is, may in years to come be chiefly its initial impetus in reviving the theater's greatest genre.

Reaching its greatest heights during the age of Shakespeare and Marlowe, poetic tragedy has never really left the theater. Practically the only form of dramatic work accepted at that time by both the literati and the less articulate, the drama in blank verse has lived in the minds and hearts of the lovers of literature and drama ever since. But its appeal to the masses, to the bulk of the audience has declined considerably. The world wanted realism, and it refused to accept the convention of blank verse. It became as unreal to the majority as it had been real to the Elizabethans. In America especially whatever attempts were made to reinstate poetic tragedy to its former prominence were the efforts of a comparatively few distinguished dramatists and scholars. The *sine qua non* of timelessness was missing; the people, the untutored, would not agree. They wanted the play 'real' and fast, sometimes too real. The stage was reduced to the level of the common propaganda it was selling, and this decline into the step-ahead-of-the-censor school was both welcome to the average theater-goer and remunerative to the theater. Even the stage hands

benefitted materially. "Risque" was the word which sold a drama. As Burns Mantle had said "this poetic tragedy is heady stuff", it moralized and disturbed. The people were not ready for the change. They would rather be excited than disturbed, so poetic tragedy went unnoticed.

With the turn of the depression, however, if such a thing has occurred, a change in the artistic demand was noticeable. It has been traced to a number of causes. Some critics hold the Legion of Decency responsible. Others, perhaps in individual pride, trace the cause to their own pet censorious organs.

The renaissance is strikingly similar to that which gave rise to England's own Will. It would seem that such changes of heart are, in the main, of a reactionary nature. Just as now we turn from Grandpa's favorite as laughable, so then the people turned from the more or less unsocial satire to the epic-making Marlowe. This same spirit turned the American people from sentimentality and over-emphasis to the bitter and racy literature of a Donald Henderson Clark or a George S. Kaufman. This is the sophistry that prompted Dorothy Parker's criticism of the humanly alert "House Beautiful" as the "play lousy".

You will remember that the Elizabethans were aware of realism. They knew their audience required a bow or two. In spots their humor, if not questionable was certainly gleeful. Why? Because they knew their dramas would never live if the "pit" did not pass favorable judgment. The people, although appreciative of the worthiness of a change, were not quite ready for the complete editing of a good morsel. And since our comparative study has taken into consideration the apparent

success of Maxwell Anderson, it would be well to unify the paper and point to this author as one equally conscious of the box office.

Anderson has written some demoralizing stuff. I had the extreme displeasure of being lured into the summer theater at Ogunquit, Me., a few years back by the name of Maxwell Anderson. The vehicle was "Gypsy" and our little nomad was vile from curtain to curtain. Theme, plot, characterization, dialogue, all were replete with seduction, adultery, rapaciousness, in short everything that makes for foul drama. The play was in no way enhanced by the appearance of a notorious Broadway torch singer in the title role. She went with the play.

Now, I have a strong stomach and an unholy delight in what might be called under a flattering title, subtleness. But when the fact and facility of abortion were exposed and openly discussed on the stage by a heroine who confessed to the desolation, I pledged my firm support to the movement for good theater.

More perhaps than anything else, the drama runs in cycles. Religion on the stage has always preceded intolerance; intolerance, satire; satire, sentiment; and the reaction to sentiment was realism. But through all the ages the strain of poetic tragedy has maintained its universal appeal. It was never in greater favor nor in more capable hands than during the times of Aristophanes and his contemporaries. And even though the growth of the Roman drama has been sketched by some with a straight line at the base of the graph, the "greatest of empires" had its tragedians. From then on to the 16th century revivals were scarce and the art was intimately bound up with the Church.

The Elizabethan dramatists brought

to the hearts of the English the essential splendour of tragedy. Again the pit had a change of heart and the popularity of the stage's greatest asset waned. Revivals during this period, however, were frequent and poetic tragedy was never entirely forgotten. To date this state of affairs has undergone little alteration. Of course the taste of the theatergoer has shown great fluctuation, but the return to Shakespeare and Marlowe, (I mention but two because I consider them most representative) was never quite effected. Very recent years, however, have shown a growth in good dramatic appreciation. The filming of "Romeo and Juliet" and of "Midsummer Night's Dream" has brought into more intimate association the tragedy and the people who will either accept or reject it. I honestly think and fervently hope that it will be accepted.

There are two reasons why I dislike to express the fear that "Winterset" is not destined to be one of America's classics. First, the "pit" is not quite acclimated yet. Secondly, its choice of setting and crucible was unfortunate.

In regard to the timeliness of the drama it seems to me that efforts during the next few years will pave the way for greatness later. "Winterset" was probably the most artistic thing that has come the American way. But the masses never saw it on the boards. They saw the screen version and though the picture was far above ordinary screen fare, it ruined Anderson's chances of seeing "Winterset" become a tradition.

Still, had the tragic ending of the prize play been preserved in the adaptation, I feel sure that the public would not have liked it. It has ever impressed me that eternal drama was inevitably a story of the great or the near great.

The original ending would have been too much for their static sense of artistry, it would have been too upsetting. They dislike to see the reality of every day become the subject for theatrical discussion. They want to see their own lives blessed with a happy ending, even if it does mean a *Deus ex machina*. Not so when the picture depicts a standard of living that is not theirs. Tragedy, intrigue are all a part of the House of Lords to the House of Commons. The destiny of nations is in the hands of a few chosen ones; they are the people the "pit" would prefer to see immortalized.

Were it not for the fact that Anderson has turned out such plays as "Winterset", "High Tor", "The Wingless Victory", and others above reproach, I would hesitate to laud him as the greatest of the present day poet-playwrights. Little has been done in the field of poetic tragedy except under his name, and what he has done he has done well.

I can remember no finer dramatic poetry than that with which "Winterset" treats of sensitivity.

". . . He stood in the death cell
and put his hands through the bars
and said, My Mio
I have only this to leave you, that I
love you,
and will love you after I die. Love
me then, Mio,
when this hard thing comes on you,
that you must live
a man despised for your father . . .
. . . This sleet and rain that I feel
cold here on
my face and hands
will find him under thirteen years of
clay
in prison ground. Lie still and rest,
my father,

for I have not forgotten. When I
forget may I
lie blind as you. No other love,
time passing, nor the spaced light-
years of suns
shall blur your voice, or tempt me
from the path
that clears your name . . ."

Can you remember anything said
more beautifully in blank verse, or more
vindicatively than

"I have no house,
nor home, nor love of life, nor fear
of death . . .

. . . This face of mine is stamped for
sewage.

But much of his work is in prose,
where he has found the thought of too
material a nature to reach the heights of
poetry. And again there appear places
where the spirit of poetry is missing,
and there remains only the blank verse.

"Buddy, I tell you flat

I wish I was Ireland, and could bear
some tammany connections. There's
only one drawback

about working on the force. It in-
fects the brain,

It eats the cerebrum. There've been
cases known,

fine specimens of manhood too, where
autopsies,
conducted in approved scientific
fashion,
revealed conditions quite incredible."

Nothing is more significant in re-
lating the work of Anderson directly to
Shakespeare than the peculiar post-
mortem scenes. Generally with the
Bard of Avon, the characters philos-
ophized for a while and wound up
giving orders to bury the dead. "Winter-
set" gives the shock of Miriamne's death
but few minutes to penetrate before the
father is delivering the curtain speech.
His philosophy told and blessing given,
the curtain falls on the lines.

". . . our part

is only to bury them. Come, take
her up

They must not lie here."

Whatever our opinions on the sub-
ject, it must be admitted that "Winter-
set" is at worst a stirring and disturbing
social drama. At best it has sown the
seed of poetic tragedy and holds an
undisputed place as a potential classic,
certainly as the forerunner of what we
can pardonably hope will be an era of
dramatic achievement.



Social Case Work and the Family

George E. McSweeney, '37

THE care of families in need has been a matter of special concern to the Church from its very beginning. In the Early Church, the care of the unfortunate was the special work of the deacons. A great many of the religious communities founded at a later date were inspired by the ideals of special service to those in need. Their originators and members severed themselves from the world in order that they might give themselves the more unreservedly to the service of their fellowman. In the seventeenth century, St. Vincent de Paul established a Lay society, known as the Ladies of Charity, to visit the sick and the poor in their own homes. By 1634 he had established the Daughters of Charity to aid his volunteers in their work and to perform certain services to which the volunteers were unequal. St. Vincent de Paul recognized that charity work had to be accomplished in an organized manner. In his letters and conferences, he constantly reminded his understudies of the necessity of diagnosing carefully the families under their care and also of keeping a careful record of their services.

When Frederick Ozanam established the Society of St. Vincent de Paul in Paris in 1833, he was really endeavoring to reduce to concrete form some of the basic principles of Christian teaching. He wanted man's love of his neighbor to assume the basis of an organized lay apostolate. For him service was a participation of life that concerned every Christian.

Ozanam's teaching and the society he established have had a wide influence in modern family-service programs. The Charity Organization Society, established in London in 1869, derived many of its principles and policies from the labors of Frederick Ozanam.

Both the Charity Organization Society and the Society of St. Vincent de Paul have exercised great influence in the development of social work for families in the United States. The first city-wide Charity Organization Society in the United States was established in Buffalo in 1876. The first St. Vincent de Paul Conference, in this country, was held in St. Louis in 1844.

The Charity Organization Society was really the pioneer in the development of trained service for social case work in the United States. It has been interested in the training not only of full-time paid workers, but also of volunteers.

The first charity organizations stressed the economic aspects of social work. Social case work was for them a matter of income, insufficient income or no income at all. They did not visualize the complexity of relations existing between income and the other problems of life such as health, mentality, attitudes of various members toward life's responsibilities and religious training and practices. In the nineties of the past century, the charity organizations' workers began to pay much more attention to health. As a result of their own experience and of studies made by other agencies, they recognized that ill health

was the largest single factor in family dependency. In recent years charity organization workers, with other social case workers, have been availing themselves of the recent findings of psychology and psychiatry in their work with families. They have come to deal not only with the physical, but also with the mental health of their objects of social attention.

In conclusion of the historical development it might well be noticed that our present day methods had their inception in those roots planted by St. Vincent de Paul and Ozanam.

In passing from a generalized Catholic history, and before delving into social case work and its relationships or tie-ups with the family, one ought to secure as clear a concept as possible of just what, in our own times, is meant by social case work, and further, in just what light is the term family to be interpreted by the case worker. To date there exist few definitions of social case work that are practical and yet stick to their appointed field. For example, social case work according to a commonly accepted definition, "consists of those processes which develop personality by means of adjustments consciously effected, individual by individual, between man and his social environment". Continuing, the human beings with whom social case work deals are those who find it difficult to manage their affairs with a reasonable degree of satisfaction to themselves, or those who are unable to conduct their lives in harmony with the community's standards. The environment in which they fail to make an adaptation is understood to include not only their own physical surroundings but also the per-

sons with whom they have direct or indirect relationships, as well as the "mores", the laws, and the institutions which affect their daily procedures. Used in this sense the term social case work denotes specific processes through which an expert service is rendered "to develop within the individual his fullest capacity for self maintenance, and at the same time to assist him in establishing for himself an environment which will be as favorable as may be to his powers and limitations". One might well ask if this be not claiming entirely too much for social work. Do these concepts set off with sufficient clearness the work of the case worker from that of the priest, or the physician? Social laborers can not claim that theirs, exclusively, is the intelligent approach to the problem.

Let us continue with a definition which is believed to cover the generalities sufficiently, and yet which has narrowed the field to exclude those endeavors of other humanitarian workers whose efforts are in some respects akin to those of the family social worker. According to Dr. O'Grady, "Social case work is the art of ministering to persons who have a great variety of needs, which, of themselves, they cannot satisfy directly or through normal agencies, through a complete understanding of those needs and through the fullest use possible of their own resources and the resources of the community". This definition doesn't claim so much for social work, and yet, contained within the quotations, are four distinct concepts, viz.:

The social worker deals with persons who have a great variety of needs. In comparison with the priest and the medico, he is a type of practitioner.

The social worker deals with persons who of themselves, are incapable of satisfying their own needs. The persons with whom one deals in social case work are not reached by the normal agencies of the community. They are unacquainted with the free health facilities of their own locale; they do not know how to buy in the most economical manner; and frequently—do not appreciate the advantages of a proper education for their children.

The social case worker does not look on any one need as an isolated phenomenon, but makes a complete study of all the possible needs of the family.

The social worker by reason of his knowledge of the community's resources and, too, those of the family, is able to bring all these forces to bear on the particular problem that confronts the individual and the family.

Family case work, as such, emerged from the administration of relief, when careful observers began to comprehend the vast, intermingled social problems lying behind the simple application. To one individual financial dependence may mean the loss of prestige and self-confidence coupled with an imposed sense of inferiority; to another it may mean relief from an unpleasant responsibility to provide for himself and his family. The refusal of relatives to assist may indicate to one family hostility and censure, but to another family assistance by relatives may mean condescension and interference. The immediate cause of an application may be unemployment. Back of this, however, investigation often reveals ill health. But back of a man's ill health may be his wife's poor cooking, domestic incompetency, etc. And behind all these may not only be the wife's early training, but also a resentment

that her husband has not brought her the security her parents had failed to give and which she hoped to find in her marriage. Case workers are often able to break a vicious circle such as this by developing outside interests for the woman and by giving her recognition for her small accomplishments. In this way she gains security, self-esteem, relaxation from tension, and a necessary incentive. Her attitude toward her husband gradually changes, she begins to derive satisfaction in achieving success in the domestic arts, and thus becomes an influence working toward her husband's good health and employability.

This illustration belies the real task of family case workers, for the problems they "buck" against are in fact very complex. Consequently, social diagnosis and therapy, if successful, require all that modern psychology, psychiatry, and psychoanalysis can teach in relation to human nature and behavior, and the family case worker must borrow from these fields and in addition from social medicine, law, sociology, and economics.

It has been found that in many cases delinquency and broken homes—which are often more costly to a community than financial dependence—can be prevented through family case work. Consequently, such treatment has been increasingly applied to economically independent families. In fact, prior to the depression, a large majority of the families in care of family societies in any month was not in need of financial aid.

Family case workers were at first inclined to diagnose in terms of symptoms, and they still usually keep a record of the problems presented—under such classifications as alcoholism, desertion, non-support, illegitimacy, un-

Case workers enter into a family situation much more open-mindedly today than in the past. Attention is now centered upon the needs that are felt by the family. In earlier years, by contrast, case workers approached their task with diagnostic tools, ready to re-make people whether they wished a change or not. As a result of the newer methods, case work—from the family standpoint—is no longer uplift work; it is rapidly becoming quite respectable.

For the purpose of logical arrangement, the information secured in regard to a family may be grouped under the following heads:

Immediate problem—its history; how far it is due to character weakness, physical or mental defects, or lack of opportunity.

Social status—including history of family, dates of marriage and birth of children, ages of parents, information in regard to the family, and antecedents of both parents.

Economic status—occupation of father, his wages, regularity of his employment, occupations of children, possibility of improving economic status of both father and children.

Health—well-being of both parents and children, physical condition of the home, plumbing, sewage, food habits of the family, facilities available for meeting the family's needs, and care which the parents give to their health and the health of the children.

Environment—influence of the home itself, attachments of parents to children and children to the parents, advice and direction given by parents to children, extent to which parents reckon with children's problems and endeavor to prepare them to meet these problems.

Religious life—in dealing with Catholic clients, the social worker should not be satisfied with the discovery that they attend Mass on Sunday, etc. All this is essential, it is granted, but it does not include all that the Church wishes. The Catholic Church wants her members to have an intelligent appreciation of the truths and practices of their religion; she desires that they apply these teachings to the every day family life.

Recreation—do the children find recreation in the home; the recreational facilities of the neighborhood.

Education—the worker must acquaint himself with the general cultural outlook of the family, the education of the parents, and their interest in the education of their children as shown by the assistance and encouragement given the children in their scholastic endeavors.

Success or failure in dealing with a person will depend to a considerable degree on the character of the first interview. People usually go to social agencies for certain definite things, and they feel that it is the duty of the agency to render the service they ask. When a person comes to a social agency for assistance he is usually thoroughly "fed-up" with his immediate surroundings; people really come to the agency as a last resort. They feel that they have made a failure of their lives. From the very outset, then, the social worker must endeavor to fire them with the enthusiasm needed to shoulder their burden anew.

Winning the client's confidence is the keynote of this phase of social work, for if a client goes away irked or with a conviction that the social workers

have no real contribution to make to his welfare, their chances of rehabilitating have been seriously impaired.

The weight of opinion among social workers today seems to be in favor of holding the first interview in the client's home, for here he is more at ease than in an office. Further, in the home the worker has the advantage of studying the client as an integral part of a family group. The attitude of the children toward the mother speak louder than any words in regard to the character of the home itself.

In the first interview the worker must be careful not to make promises that cannot be redeemed. Too, he must not allow himself to be taken by the desire for immediate results.

In the process of the initial interview the worker should try to obtain as much information as possible about the immediate problem, the composition of the family, its economic status, its health, its religious standards, the neighborhood and the education of the children. The skilled person can usually obtain such information in a simple, informal manner. He rarely has to ask direct questions. The experienced worker, moreover, tries as far as possible to avoid taking notations in the client's presence; this is *faux pas* No. 1 in the family case worker's code of "don'ts". If the worker finds it absolutely necessary to take notes in regard to dates, addresses, etc., it might be well to postpone note-taking, until the interview is practically complete and then explain to the client just why the information is needed.

The social worker should, in dealing with the spiritual problems of a client, look to the Church. He should look to the pastor for the expert advice that only the latter can give in regard to the

family's spiritual well-being. The case worker is warned against forming judgments in matters of a religious nature for the same reason that he is advised not to form legal and medical judgments. He is simply not qualified.

The study and the care of the religious needs of his people is the fundamental responsibility of the parish priest. He is concerned in interpreting their difficulties in the light of Christ's teaching. Therefore, it is but natural that the social worker can make the most progress by engaging the services of him to whom the spiritual needs of his flock are nearest.

One must be careful in dealing with a man's present employer as such a contact may prejudice the employer against the client and interfere with his chances of advancement. It is always best to secure one's knowledge of a client from past employers, for their ties with the employee's role but in the "past acquaintances" category.

The neighborhood is a very fertile source of information for the skillful case worker. If a family has lived in a certain neighborhood for some length of time, there are usually people in that vicinity who know considerable about the family in question. The best source of neighborhood information is not necessarily the person who lives in the adjoining house, or on the same apartment floor. The shoemaker or the grocer around the corner frequently knows much more about the family than do those who live next door. The landlord, too, is an invaluable source.

Generally speaking, former neighborhoods as sources are superior to present neighborhoods. In contacts with present neighbors, the appearance of securing information must be avoided.

As concerns health the case worker should aim, whenever possible, to secure a written diagnosis from the physician or hospital. A written diagnosis precludes the possibility of misunderstanding. It is rather easy to secure one from a hospital that is equipped with a social service department. However, the written diagnosis is no substitute for a personal interview with the doctor when the latter is at all possible.

Reference to the education of the children is one of prime importance in the family case work as such education gives a fairly good index of the character of the family life.

Many times teachers can give more information about children than their own parents. Most school principals are, at the present time, ready and willing to co-operate in the plans of the social worker.

The case worker secures information from the school through the principal and through the child's teacher. From the former, the worker can obtain the child's school record and also information about the other children in the family. From the latter, the case worker can get a first-hand view of the child's progress in school, his deportment in class, evidence of home training, relations with other children on the playground, and the general interests of the child.

This is an essential part of the technique of social investigation as there are certain obvious facts about clients which are a matter of written record. These are—birth, death, baptism, marriage, property, immigration, naturalization, and very frequently, of social behavior. For instance, the case worker sometimes finds it necessary to verify death records. The discovery of the cause of a parent's death may give a

very useful clue to history of disease in the family.

The existence of new public relief agencies presents a challenge to family agencies. The latter have so often in the past been conspicuously connected with the administration of relief that the public now confuses their function with that of the new or enlarged agencies operating under public auspices. A more careful definition of function and a clearer and a more widespread interpretation of family welfare work to the community has therefore become necessary. This fact is giving rise to increasing emphasis by family societies upon lay participation and community interpretation. Board members are taking their responsibilities more seriously. Classes and discussion groups have been arranged for volunteers. These and other activities have been developed for the sake of spreading the knowledge and philosophy of family case work in the community.

Family societies face the need for a better-equipped personnel and for a further development of their techniques. To this end, local agencies, in conjunction with the "Family Welfare Association of America", are placing increased emphasis upon training a larger number of unusually well-qualified family case workers, upon research as to the strengths in family life, and upon experiments for testing the relative effectiveness of different case work methods. Family societies must continue to contribute this essential phase. They are in a favorable position to do so because they are now relieved of the overwhelming burden of mass-relief administration, and are free also, to a greater extent than ever, from the political and legal restrictions which usually have hampered family agencies.

PRAYER

Brave is the spring,
Dauntless, her leaves unfold.
May this heart be brave
Now and as it grows old!

Warm is the summer,
Her iris, her marigold.
Let this heart be warm, Lord,
Now and as it grows old!

Mellow, the autumn,
Mellow her yellow and gold.
May this heart be mellow
Now and as it grows old!

Chaste is the winter,
Chaste, her wind and her cold.
Let this heart be chaste, Lord,
Now and as it grows old!

FRANKLIN SEERY, '38.

Wagner and the Music Drama

Robert C. Healey, '39

DEFINITELY, Wagner has become popular. This year for the second time in its history the Metropolitan Opera Association opened with a Wagnerian work. The historic pageantry of *Aida* or the lyric sentimentality of *Faust* was replaced by the somber grandeur of *Die Walkure*. The second evening of the Metropolitan season brought a production of Wagner's *Tristan und Isolde*. A revival of *Der Fliegende Holländer* is being planned. From all sides come indications that the music of Richard Wagner is becoming increasingly more popular. At last that revolution of opera which the sage of Bayreuth set forth in his music and critical writings has arrived. His program was definite and determinate, but now though his music has become standard in the opera houses of the world the theories which he illustrated in his operas are little appreciated or understood.

Like so many innovators Wagner was from the beginning misunderstood. The audiences of Dresden applauded the bold color of his *Rienzi*, but when they were confronted by the spiritual implications of *Der Fliegende Holländer* or of *Tannhäuser* they raised cries of artistic indignation. The reception of his later works was, in most cases, even more unfavorably vociferous. So had it been with Gluck, Mozart, and Beethoven, and so was it with the fiery Wagner. The man Wagner was ready to defend his pen and sword, and his battles over a long life reveal the temperament of an artist confident in himself and his work.

The dilettanti of Florence and other Italian cities have been credited with the first sketchy operas. Grouping together a few set pieces with recitatives to bind them into some understandable order, they lavished their whole talents on providing the singer with a colorful vehicle. Thus early opera flourished, and Italy became famous for the beauty and warmth of operatic song. Other countries imitated the Italian form but lost the Italian warmth. Christopher Gluck, a German writing French opera, tried to give some attention to dramatic and more substantial librettos, but his works were submerged under the melodious flood of Italian music. Donizetti, Bellini, Rossini, and to some extent, Mozart upheld the ancient traditions, and German opera, as a separate school, was almost non-existent.

The reforms which were accomplished by Wagner in German opera were not the immediate work of one artist nor an unheralded breaking with old forms. Like history, music does not suffer sudden unexplained movements. There are causes, developments, climaxes, and declines. The man Wagner did not enunciate new theories; he only realized existing ideals in a practical application. Since the tumult of the Napoleonic wars the young German intellectuals had seethed with the doctrines of a German cultural renaissance. Artists, philosophers, and musicians had bandied theories of a greater German art. The first faint flushes of that Aryan supremacy which was to illumine the Germany of a later day had demanded

the end of French and Italian ties. Schlegel and Fichte had proclaimed a German philosophy; Carl von Weber had courageously attempted to create a German opera in *Der Freischütz*. The times portended reform and the theorists talked reform. Only a Wagner could bring these nebulous theories into the realm of practical operatic composition.

Richard Wagner, the son of a Leipzig police clerk, turned to music after a youth of exploration in literature. Like many a dreaming writer, he had conceived grandiose projects. At fourteen he attempted a Lear-Hamlet play in which some of the characters had to return as ghosts to complete the fifth act. Later he attended various concerts and showed an interest, vague and indefinite, in the mechanics of music. Various positions as chorus-master, assistant director, and finally director took him successively to Magdeburg, Riga, and Dresden.

While he mechanically assisted in the productions of such meretricious flights as Auber's *Masanello* and Marshner's *Hans Heidling* Wagner sought to create his own operas. The choice of subjects suitable for the rebirth of German opera long occupied him. The general theories which he formulated at that period guided his work for the rest of his career. Thus his first libretto *Die Feen* aimed at blending the romantic world which had been excessively exalted in recent productions with the real world. "Only in the genuine romantic is the comic so intimately blended with the tragic that the total effect is one and indivisible, and the soul of the spectator is moved in a special and wonderful way," he later explained in his critical work *Der Dichter und der Componist*. Such a happy admixture of the romantic

and real, the comic and tragic resulted in librettos like *Lohengrin*, *Tristan*, *Tannhauser*, and *Parsifal*.

Die Feen was a failure. The traces of Weber which haunted the score retarded originality, and it was never produced in Wagner's lifetime. Undismayed, Wagner chose Shakespeare's *Measure for Measure* as the basis of his second work and wrote *Das Liebesverbot*. Here again there was imitation, this time of Bellini and Auber. Its performance at Magdeburg was a fiasco, both financially and artistically. Again a new subject erased unpleasant memories.

The enormous success attained at Paris by Meyerbeer's works was instrumental in leading Wagner to a consideration of Bulwer Lytton's novel *Rienzi* as an opera. There was amply opportunity for the display and pageantry which were the secrets of Meyerbeer's popularity. *Rienzi* was very successful. It is recorded, with a good deal of amazement, that people waited until midnight to hear the whole of the first performance and then gave up sleep to discuss the marvelous work. But here again the creative genius of the composer had not burst imitative bounds, and it was not until *Der Fliegende Holländer* that the full power of Wagner's music and the concentration of his musico-dramatic theories were shadowed forth.

Optimistically, *Der Fliegende Holländer* was planned as a one-act work. That is the essence of Wagnerian aims. The action was to be so compact and concise that the necessity for curtains would be eliminated. In his studies of Goethe, Shakespeare, and Racine Wagner had discovered the advantages of compact stage action. Nothing extraneous was to hinder the flow of the work and nothing would be sacrificed

to pyrotechnic bravuras. To such ends Wagner labored in all his works. He even advanced to a point where he would not allow his lovers to sing a duet, since it was contrary to natural courses and too reminiscent of the far-fetched Italian duets. In *Tristan und Isolde* he did, however, modify this earlier feeling and the ecstatic Love Music of the second act was given to a hungering world.

Though the artist as his canvas broadened was forced to make *Der Fliegende Holländer* a three-act work, he filled this broadened structure with distinctive marks of ripening genius. For the first time he used the leit-motif, his characteristic method of shadowing emotions and binding an entire score. The legend of the Flying Dutchman with its mysterious atmosphere and universal spirit puzzled the first audiences, but today it is regarded as Wagner's first important work. That musico-dramatic whole which he sought was beginning to appear, and his masterful treatment of choruses foreshadows the towering contrapuntals of *Die Meistersinger*. The artist had been born, but his master works were yet to come.

Wagner was a voracious reader. In his search for subject material he read hundreds of books. His insistence on a subject combining the romantic and the real forced him to turn to legend and myth. As a true German he dipped deeply into early German lore, and from this thesaurus he fashioned almost all his works. *Tannhauser* was based upon the ancient song contest at the Castle of the Wartburg. Legend had woven traces of romantic stories into the contest, so that Wagner after his own adaptation had an ideal libretto.

Tannhauser is perhaps the most melodious of Wagner's operas, but it is melody neither too cloying nor too sweet. The universal conflict of love and duty inspires the sensual strains of Venusburg scenes while deep religious motives of repentance evoke Pilgrim choruses and solemn chants. The leit-motif is becoming braver and more fully developed. The style is not quite so compressed and expressive as that of a later day, and the tendency to fall into Italian forms is still present. But to quibble about such picayune matters is to obscure the truth, for *Tannhauser* remains the pleasantest and most easily appreciated of Wagner's works.

German legend also provided the inspiration for *Lohengrin*. The enchantment of a past age is bound up in this fairy-like tale, and Wagner has given it mystic significance with a score which transcends the relative of music and reaches the absolute of perfection. The first trembling chords of the Prelude herald a cloudy obscurity which rises as the Swan Knight appears, swells as he is forced to reveal his name and dies away as he fades out of sight drawn by his Swan. The action is almost as closely knit as that of Racine or Corneille. In the background rests the Holy Grail, which hovers like a pregnant spirit over the brave and gallant deeds of the Knight Lohengrin. *Lohengrin* cannot be simply tasted and immediately enjoyed. Music so full and powerful needs several hearings for full appreciation. *Lohengrin*, said a noted critic, "is a masterpiece of poetry and music whose beauties like a health-giving spring take on added luster after several draughts."

Liszt had not undertaken the first production of *Lohengrin* when the thunder of the Revolution of 1848 threw

Wagner into the tumult. Hoping for a new future of enlightened patronage for German music, he fought with the vanquished and was exiled. With enforced leisure came new plans, and from his retreats in Paris and Zurich he was able to pursue the Muse with unhampered talents. The germs of a thousand works began to stir as he felt the forceful surge of unwritten music. The verdant fields of the pagan German mythology called. Had he strength to enshrine these wild figures in music? He had sketched a work on Siegfried's death. How pitiful it looked! So much of the story was left untouched. Wotan, Fricka, the Rhine Maidens, Hunding, and so many others were figures which should inhabit his music. The waters deepened as he saw *Siegfried's Death* expand, and a huge work began to form. Gods and goddesses, heroes and maidens rose out of Teutonic legend as the Ring of the Nibelungen was conceived. *Siegfried's Death* became *Götterdämmerung*, the last of the Ring trilogy, and sketches for *Das Rheingold*, *Die Walküre*, and *Siegfried* were commenced. As he sank into work on the music of *Götterdämmerung* Wagner saw the magnitude of his undertaking. Like a practical director, he realized the insuperable staging difficulties. In Germany, he felt, there were no artists capable of realizing his Brunnhilde or his Siegfried, nor was there a stage which could contain the song of the Rhine Maidens. Yet in the Ring were centered all his theories and hopes for an eternal monument. Heartsick, he abandoned the Ring and for two years worked on Tristan and Isolde.

If any emotion has ever been captured in art, it is in *Tristan*. Here love, love which contemns mere sensual enjoyment, soars aloft and then falls to bitter death.

The psychologist may look in vain for biographical inspiration. Certainly the querulous Minna or the patient Cosima could never have inspired this soul-dripped Isolde. The Celtic legend has been purified and transmuted into the expression of "love's transfiguration." It is impossible to resist the spell of such a work. Within the limits of four hours Wagner has captured the flame of supernatural love. He has enshrined it with tender care and his inspired fingers have constructed an altar of pure gold. In many ways *Tristan* is the greatest of Wagner's creations, but it is called great only in comparison with the other titanic works of the master.

The forging of the Ring interrupted by *Tristan* went steadily forward in spite of the composer's various misgivings. In 1863 the complete libretto was published. The hoped-for patronage resulted, and Ludwig II of Bavaria became the enlightened patron of Wagner's music. In the congenial surroundings of a financial stability which had always eluded him Wagner worked on the Ring and finished *Die Meistersinger*.

Twice during the composition of the Ring the tired composer stopped and turned to comparatively lighter works. *Tristan* was the first, *Die Meistersinger von Nuremberg* the second holiday. This excursion into comic opera was expressive of Wagner's many-sided ability. Planned originally as a comic pendant to *Tannhäuser*, *Die Meistersinger* became an expression of Wagner's artistic ideals. Suffering under the lashes of the critics, he saw in this work a chance to satirize the uncompromising smugness of his critics. He created Hans Sachs, a lovable figure whose feelings are Wagner's feelings, whose artistry is Wagner's artistry. In oppo-

sition to Sachs are the burghers and the simpering Beckmesser, creations obviously drawn from the destructive critics.

Sach's monologues are as famous as Shakespeare's soliloquies. The song contest, as in *Tannhauser*, is a pivot for the entire action, and Sach's hints to Walter on his song are an exposition of Wagner's artistic credo. Besides these powerful monologues, choruses, dances, and chorals of all types dot the score in this, the most felicitous of Wagnerian compositions. The score may be ponderous, but yet tonal harmony and internal happiness flow on every side. The enormous technical structure of *Die Meistersinger* is almost completely forgotten under this flood of exuberant thought and melody.

Continual work on the Ring brought it to completion in 1876 and during the latter part of that year the three nights and introductory evening of the Ring of the Nibelungen were presented in Wagner's own playhouse at Bayreuth. Here was the culmination of Wagner's work. The Ring is the sum and height not only of Wagner's art but of all opera. A stupendous undertaking worthy of the tireless Elizabethans, it represents the ideal realization of that fusion which Wagner gradually perfected. The arts are here suppressed to become the art. Siegfried walking in the forest and listening to the forest murmurs is not only operatic but universal in spirit. More than common clay was needed to mould such figures, but Wagner could summon up the thought and work of a lifetime to complete the Ring of the Nibelungen.

Parsifal is the epilogue to Wagner's life. Conceived in the turbulence of youth, it took on deep religious significance as the titan felt the approach of death. The composer had thought out the subject for many years, but it was only at the end of his career that he felt capable of the task. The paganness of Kundry and Amfortas irreconcilably opposed to the purity of Parsifal troubled his spirit. He tells how long he wrestled with the character of Amfortas. Nor did he work in vain, for *Parsifal* even as a musical composition is full of Wagner's best work, and as a spiritual work it is powerful in potent mysticism. The aura which once surrounded *Parsifal* through its exclusive production at Bayreuth has now disappeared, and the work now enjoys the subdued applause of awed and hushed audiences.

The constant advance in strength and power which had accompanied Wagner ceases with *Parsifal*. He left no works uncompleted; he completed all his plans. King and critics were beginning to bow to him, and the operatic world was feeling the influence of his works. The storms which had ushered in his first works still raged but it was with mixed respect and admiration. Those same storms rage today, for Wagner's work is still modern, but the world of music has given the final verdict by making the operas of Richard Wagner the most popular and most important works in the repertoires of all opera houses.

TERTIA DIE

*There is no morn more sweet than this
For Him, uncompassed by time's womb;
Death sought Him in a traitor's kiss,
But Life rose victor from the tomb.*

EDWARD RILEY HUGHES, '37.

Niobe's Reward

Walter Appleton Hughes, '39

THE pie Mrs. Hayes had left still rested defiantly on the table near her. Mrs. Hayes' words of tenderness had already been engulfed in her own oppressive thought, but the pie remained as a token of a neighbor's condolence. She tried to rise to put it in the kitchen, but she found herself too weak to move. Calling her sister down from upstairs would only invite quotations from a moss-grown doctor and opinions from a woman experienced only in the hardships of others. She was now forced to overlook what ordinarily would have infuriated her if she thought the children had been so careless. Her imprisonment in a chair became more onerous each day of her confinement.

A heavy thud from upstairs shattered her thoughts. She arose from her chair, surcharged with nervousness, trembling and clutching the arms. She could now see beyond her own vainly blooming garden into the next yard. Two children, unaware of the agony they caused her, romped in play, trampling the last remaining verdure in her heart. Finding consolation in tears, she sank to her chair and resigned herself to them.

"Is there anything the matter?"

The voice of her sister from immediately behind her stanchioned her overflowing emotions. She tried to dry her

eyes and to look composed, thus warding off pitying reprimands, but she had been seen and deprived of her solace.

"Marie, you're crying."

Her emotions clutched at her throat, stifling words of denial. A fresh outburst seemed to justify her sister's observation.

"Marie, you know what the doctor said. If you don't try to forget, you can't expect to get well."

"Oh Ann."

"What's the matter, Marie."

"No, Ann . . . it's useless. I can't put them out of my mind. They mean everything to me. Without them there is nothing for me to live for."

"But you still have your husband and your home, Marie, and you will be well again if you do as you are told."

"All your nursing me back to health is useless. I have taken all the medicine you have given me for the past week, but it does no good."

"I'm only trying to do what's right, Marie. If you think that it's any fun for me to do this, you are mistaken."

"I didn't mean it that way, Ann. I know how kind you have been, and I appreciate it. You have done everything one can expect, but . . ."

"Marie, you must stop all this. You are a sick woman. The doctor told me only yesterday that if you don't try to help him, he will have to give up the case."

"Ann, I'm not a case. We don't need the doctor any more. He helped me some at first, but he is no use now."

"Marie, if he can't do any good, we will get some one who can. He may be a friend of your husband, but your health is more important than their friendship."

"Ann, I don't mean that."

"I don't think that you know what you mean, Marie. Maybe those new pills that the doctor told me to give you are having some effect."

"I feel all right, Ann."

"Well I hope so. I had better start getting supper. It won't be long before George will be home."

"Let me help you, Ann. Perhaps if I do something I can keep them out of my mind."

"You know you are too ill to do any work. The doctor said you should keep busy, but how he ever expects to have you get well by working you to death, I can't see."

"I could set the table, or—"

"You will do nothing of the kind. I've been doing it for over two weeks now, and I guess that I can do it a little longer. You stay there and be quiet and forget all about it."

"All right Ann, I'll have to do as you say."

"Well it's all for your own . . . That doorbell again. People know you should be quiet, but they insist upon bothering you."

"Please go see who it is, Ann. Talking to some one may do me some good."

"Well! Your sister doesn't count when it comes to conversation, I suppose, but she's all right for being useful with the house work. You needn't explain. I'll get out of the way for your visitor."

The pleasant but short respite gained when her sister went to answer the door was interrupted by the annoyingly restrained conversation in the hallway. She could just hear her sister's solemnly cordial greeting matched by one of obviously earnest solicitation of the visitor.

"Yes, she is very ill, Mrs. Matthewson. The doctor left about an hour ago. He was worried about her. She's quite a problem to us. We can't seem to reason with her."

"I hope that I won't be intruding. I felt it my Christian duty to come over to visit, and, anyway our bridge club delegated me to bring their sympathies to her."

"I think she will be able to see you for a little. Remember she is still very ill."

"I'll cheer her up. That's the least I can do. It doesn't do a Christian any good to visit the sick if she doesn't cheer them up. I may be able to reason with her. Outsiders, you know, are often much better than members of the family at that sort of thing."

"There she is in the sun parlor. Don't surprise her; her heart is very weak. I tipped over a chair upstairs, and I came down to find her crying. You can see how ill she is when a little thing like that would upset her."

"You had better come in with me."

"I can't. I have to get supper. George, I mean Mr. Dixon, should be home here any time. He's very particular about his supper. She has spoiled him by being too nice to him."

Mrs. Matthewson tried to announce her presence quietly, but melodramatic stalking across the room failed. Finally she forced a cough, alarming herself with its volume, but successfully revealing herself.

"Why Jane—I'm glad you came to see me. It gets rather lonely here in all this silence."

"I can imagine. You must miss the noise of the children. I really didn't think I'd be able to make it today. Friday is a busy day for me. Bridge in the afternoon at Mrs.—"

"The boys made an awful racket when they were together, don't you remember? Tom was always noisy, perhaps because he was so clumsy, but Ray is like his father, always quiet. I remember seeing Ray go thru the house picking up the books and things Tom threw about when he ran out to play. Ray was always helping me."

"Yes, Marie, have you heard about Mr. Hayes? They say he has got another pay-cut. I don't know how he supports that house. Mrs. Hayes hasn't had a new thing in about two years, but those children—as I came up your steps I could see them in the yard with new play suits. You can see them from this window."

"Tom always came running to me when he hurt himself, but Ray always tried—"

"Marie, I don't think you heard a word I said. I was telling you about Mrs. Hayes."

"Oh Jane, I'm sorry. Yes, she left that pie. She was very kind. She didn't say much. She just sat there awhile and thought with me. When she left she said something about having to watch the children."

"You know, Marie, that the best thing for you to do is get out of this town. Everything here will remind you of Thomas and Raymond. If you went to one of those sanatorium places, I think you would be cured."

"Two or three other women suggested that very same thing, but we can't afford that now, Jane. George has all he can do to keep things going."

"If your health doesn't mean any more to him than that, well I don't know what some people are thinking of. You're a sick woman, Marie. Everybody can see it. You should have a rest."

"Will you stay for supper, Jane; George would like to have you stay."

"Oh dear no, I couldn't think of it. Imagine my imposing upon a sick woman! Why, Marie, you know that everyone on the street knows that I am visiting you now, and if they didn't see me leave before supper time—well you know how people talk."

"You don't have to care what they say, Jane. It really doesn't matter what anyone thinks about you so long as you know that you're doing right."

"Marie, I can see it now. You have had all together too much time to yourself to think about all these things. You should spend all your time just getting well. The girls all want you back at the bridge club. We had a fine meeting today, but I'll tell you all about it later. I really must be going. Remember, now, you are a sick girl and the sooner you think about yourself instead of others the better off you'll be. Good-bye. Don't bother Ann. I'll let myself out."

Marie became suddenly aware that she had not said good-bye to Jane. She turned in her chair to correct her social error, which she knew would offend Jane, but her visitor was already closing the door behind her. Marie's thoughts soon returned to the conversation she had just endured. She tried to dispell all idea of consoling herself, but words

of synthetic sympathy clung to the air even after Mrs. Matthewson had gone. Marie began to wonder if some of these people might not be right. Both Ann and Jane thought that she did not look well.

This rondo of thought continued for only a few minutes, but the original thought revived frequently and rapidly. A murmur of conversation of which she was at first unaware finally brought her back to annoying reality. She looked again at the window, wondering if all the neighbors had seen Mrs. Matthewson leave. She soon painfully came to realize that the presence of another voice might mean another torturing conversation.

"Marie, how are you dear?"

"Oh George, it's such a relief to see you. I thought you would never come."

"I'm really sorry, Marie, but I had to stop to get my pay. That reminds me—the cashier said his wife would be over to see you during the week."

"I really don't enjoy having visitors, George." "I know they must irritate you terribly, Marie, but I'm afraid you will have to endure her for a little while—he's over me in the office, you know."

"It doesn't matter, anyway, George."

"If she will disturb you any I can stall her off for a few days."

"George."

"Yes Marie."

"George, do I look sick?"

"Well, Marie, I was just—"

"I was crying a little after Mrs. Matthewson left, but I mean do I look—well, as though I needed a rest."

"Of course, Marie, you need a rest. Why anyone can see that you are sick. Another thing—Ann was telling me that you wanted to do some work around here. You shouldn't even think of it.

Ann doesn't need any help. Why when you were well you did it with two—well, you had much more work and more to cook for than Ann has."

"I wanted to help with a little of the work. She has such a time with the cooking that I thought I would help her."

"She has supper almost ready. You can stay here. I will bring you your broth. Marie, you had better rest while you can. You would be glad to rest if you had to get out to work in an office all day long. That's it, Marie, try to relax."

II

Marie's musing had not been interrupted as often during the past week. She had gained her desire to be left alone. Only the boys' school teacher and the cashier's wife visited her. Marie's new doctor had just left when the school teacher arrived. Marie considered the doctor very kind and understanding, but she knew that his advice about going away for a time would trouble George. He recommended that all her visitors stay for only a short time. Both Marie and Ann welcomed this advice. They dreaded the school teacher because of the memory she brought with her and her cruel euphemisms to avoid mentioning death, which she left behind. She broke into the center of her message immediately, dispatching her duty with haste but without grace.

"You know, Mrs. Dixon, we always considered Thomas and Raymond as two fine boys. It is a pity that they had to pass away in the first blush of youth. The whole school misses them terribly. They figured so much in our little clubs that I am sure we won't know what to do without them."

"I can't see how you will manage."

Ann's voice contained all the bitterness but none of the throbbing sorrow that was lodged in Marie's heart.

"Oh, we are making a great stride forward. I can assure you that such an accident as was the fate of your two dear boys will never again occur in our community. The School Board took prompt action in organizing a safety patrol to watch the children while they are crossing the street."

"I'm glad to have contributed something to our community, Miss Buell. You might inform the school Board of our delight."

Marie was mute during this conversation which crushed her heart, but she grew angry at both Miss Buell and Ann. Her silence astonished both of them, but Ann finally took advantage of it.

"You see my sister is not well as yet. She has had a severe shock and is still recovering. She needs to be alone to rest."

"How fortunate—I mean how fortunate that I know of just the place she ought to go. I went to a camp in the mountains when I had my nervous break-down. The place was quite wonderful. I will send over all the information with one of the children."

"That is very kind of you, Miss Buell. I would appreciate it very much."

"You do look very ill, Mrs. Dixon. It is a good thing your sister prepared me for it at the door or I wouldn't have known you. To think that a woman could fade so, but then again, I lost about twenty pounds in three weeks."

"Marie, you had better have a little nap now. It's almost four o'clock."

"Is it that late? I must be going. You will excuse me, won't you, Mrs. Dixon. I'll send that booklet to you tomorrow. The sooner you try to cure yourself, the better . . . I say."

"No, Miss Buell. That's the wrong door. There it is. Shall I expect that child in the morning or the afternoon?"

"I'm not sure when we shall be able to spare one. They cannot afford to miss any instruction, you know."

"I should be here all day tomorrow anyway. Good-bye, Miss Buell. I'm very glad you called."

"I am glad I came. I'm sure I can make a favorable report to the School Board at next week's meeting. Good-bye."

The door closed as a portcullis against the world. Marie expressed her emotions in glistening tears while Ann's became angry words.

"That woman is the most ignorant, hypocritical person I have ever seen. She can't understand or appreciate anything beyond a blackboard."

"But Ann, she realized that I am sick."

The routine of existing to become well enough to exist in the same unhappy state again submerged them. Marie spent almost the entire day in fitful repose, while Ann busied herself with useless dusting. Mr. Dixon came home to supper, tired and depressed, with the news that the cashier's wife would visit within the next two days.

Marie made herself ready for the ordeal, but when it came she was as unprepared as she had been at the avalanche caused by the school teacher. The conversation centered about Marie who was found to be very ill and in need of a rest. She agreed with Miss Buell about the mountains, but favored

strongly the Ridgewater Sanatorium. She escaped before Mr. Dixon returned from an employee's meeting, excusing herself with the plea that some of the neighbors were waiting for her to go to the theatre.

"It is certainly a relief to be rid of her, isn't it, Marie? I don't know how you stand having all these people making suggestions to you."

"They are only trying to be helpful, Ann. I appreciate what they are doing for me. It isn't every one who would bother to visit a sick woman."

"Marie, you aren't yourself these days. I can't understand you. I know you are sick, but I can't do anything for you until I find out what's the matter."

"That's the trouble. No one here seems to understand anything."

"Marie, George told me to remind you that you were going out to the cemetery tomorrow."

"George did mention something about it, didn't he. Ann, do you know the fare to Ridgewater?"

Marie relaxed in her chair with pity stacked about her like flowers at a wake.



The Ecclesiastical Student Looks at Peace

Thomas Sheehan, '38

WHAT is the interest of the ecclesiastical student in World Peace? What should the lay apostle of Catholic Action for Peace expect from the ecclesiastical student? Certainly, mutual encouragement and co-operation. Both have heard Pope Pius issue the call again and again for Christian leaders, cleric and lay; both must take up that high motto *Pax Christi in regno Christi*. In working together toward the common goal, should the layman be concerned only with the material measures, the cleric with the religious? Not at all. The ecclesiastic must help solve the secular problems affecting religious observance, and the layman must aid in spreading the Gospel of Peace. But religious student or layman, all must recognize the basically religious nature of the problem of Peace. And that is why the present paper wishes to stress this religious aspect of International Amity.

Men have bitterly experienced the weakness and failures of attempts which are grounded in unethical and often immoral principles. Men have seen with regret the inherent weakness of merely humanitarian and sentimental policies. Such programs have done much good, it is true, but there is a sounder basis. Indeed, the sweeping Christian principle of Love contains the only certain and enduring basis of World Accord. Christians who are worthy of the name must "love one another the same way we love God and the same way He loves us." Compelled by such an urge, Christians will think

less of competition, and more of co-operation. A vital love cannot long stay circumscribed in self, it must *diffuse* itself. It is evangelic because it is never content unless expending itself on others. So does the Christian, inspired with his deep feeling of human brotherhood, not rest happy until doing his bit to bring Peace among men. He has seen strife entering in as Christian practices have faded in the hearts of men; he has seen the ineffectual efforts to check this strife through mere human considerations. Hence, when he studies actual ways and means, and seeks to apply specific measures, he will ground them in justice, charity and truth.

To erect the superstructure of World Peace on rock, not sand, the intelligent planner will remember that it is attitude of the *individual which counts*. This is an important consideration which must be stressed. Each individual citizen has to be personally filled with Christian Love. He has to really desire peace; he must seek the peaceful way in his daily contacts. He has to be free of such termites as excessive nationalism, race prejudice, militarism. People will always say that they want peace, and yet wars, ever more disastrous, come again and again. The answer in great measure is in the fact that people say they want peace and unwittingly live the lie of their protestations. When men will continue to do daily in their own lives what they decry in national conduct, how then can they consistently and fruitfully expect peace with their national neighbors? The terrific heat of

living Christian love melts and fuses, stratified class and national lines, and is the only force capable of doing so.

Men want peace for economic reasons; men want stability among nations so that they may develop the social and cultural virtues unhampered. Men will comprehend the advocate of peace easily enough when he speaks about these matters. But he must make men understand—no, he must make men vitally see in mind, heart and soul, the reality of the Mystical Body of Christ. If only the Mystical Body were more universally a living reality, would not this writing be superfluous?

"Are we not all brothers in Christ Jesus, our Lord," asks St. Paul. Only such a concept of human brotherhood in the Redemption of Christ universally implanted in the heart of humanity can give the world any full measure of Peace. In the light of this doctrine all disintegrating, peace-disturbing factors such as difference of color, race, nationality, economic rivalries, and political viewpoint take their proper subordinate place. Just as a family cannot long endure when there is strife, rivalry and suspicion between brothers, so too the international and the national families. Not until the Mystical Body modifies the courses of action, can there be real Peace. Only with its acceptance will the world see that "tranquillity of order" and "union of human wills and a consequent unity in aim" spoken of by St. Augustine and St. Thomas Aquinas. But does the difficulty of attainment of this ideal mean that the Christian should take a pessimistic view and give up the struggle? By no means. Does the difficulty of eradicating sin from the world lessen our obligation in its removal? As a citizen of the world the ecclesiastic as well as the layman

will continue his material efforts in the cause of Peace. But as a member of the Mystical Body he will recognize that the gains which are made in this way will need the Christian inspiration if they are to endure for long.

The popularization of the Mystical Body is necessarily a long-term ideal. Difficult of accomplishment as it will undoubtedly be, it has to be the immediate inspiration and the ultimate aim of the Peace Movement. Only in its vivid, personal fulfillment will this world become an easier place of attainment of that wonderful end which is man's. There will be the jibes of "too idealistic," "too fanatic" "not practical enough to bring visible results." Yet the standard must not be compromised! He who uses cautious methods, must content himself with a cautious victory! The disintegrating forces at work today are really so tremendous, that only a supernatural, Christian union can weld people together again.

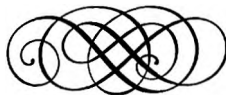
If the world belongs to Youth, then it will be what Youth makes it. Why shouldn't Christian Youth strongly try to make it Christian then? If it wishes to live in a world of peace, it must begin now to revive the Christian virtues, jointly as it lays the foundations of its political, social and economic policies. The Young Catholic Actionist has an up-hill—but challenging course ahead of him. He will succeed because he is wise enough to keep his head in the clouds,—and his feet firmly planted in the ground. He will be wise and take two allies to himself; that is, other youths and the Church.

Is it necessary to explain how the Church may be such an ally? Even the outside observer has remarked how her international, and particularly, her *supra-national* character so eminently

fits her as the only effective and authoritative instrument of World Peace. In her doctrine, her organization, her influence and membership are all the raw materials for such a campaign as International Peace. Thus far these qualities have remained practically exploited. Men are failing the Church, it is not the Church which is failing men! It is now for both ecclesiastical student and lay-apostle to bring Christian Peace to fruition. The Pope has appealed not once, but many times. The

Christian Youth, alive to the times, can only see it as a duty to work as best he can for peace among people and nations. Working in an international body, the will to peace will gather an impact which will smash the war-spirit completely. Propaganda, education, organization carried on in large scale measures will assure success to the Movement. Activity, earnest activity, is necessary. And in all things let not this motto die,

Pax Christi in regno Christi.



Music and the Church

Lionel J. Landry, '40

MUSIC has often been called the most democratic of the arts. The fact that virtually everyone can, if he wishes, enjoy it would tend to prove this. In our modern era, we have come into more or less daily contact with it, in the ball-room, the concert hall or by radio, to such an extent that we have unconsciously come to accept music as an almost necessary part of our lives.

Yet, very many people have never had an inkling of the influence which the Church has wielded upon the course of music. Through the centuries the Church set definite channels for its progress, and since its very foundation has had the closest of relations with it.

In direct contrast to this we find that music in non-Christian and heathen lands such as in Japan, China, and India, is, according to Jean Troussset, "the same as it was thousands of years ago."

There is question as to the origin, the ultimate beginning, of plain-chant, as the early Mass-music (*planus cantus*) was called, but there is so little certainty as to whether it came from old synagogue music, or from the Egyptians, Greeks or Phoenicians, that it is quite possible to attribute it to the early Church Fathers. The adaptation of plain-song melodies to the words as well as to the sentiment is so intimate, that it is difficult to believe that the composition of the music is not contemporaneous with that of the words. Again, the extreme antiquity of many melodies, such as those adapted to the *Lamentations* and the *Exultet*, as sung in the Church during Holy Week, excludes the

possibility of their having been the works of medieval or later composers.

Plain-chant, in which early Christians had found a natural outlet for their religious fervor and emotion, soon became a recognized ritual in the Church and spread with the Church. Thus music like Christianity, outgrew the catacombs and spread in triumph through Europe. But as more and more peoples greatly differing in mentality, temperament and sympathies came to use it, it necessarily tended to corrupt to a certain degree.

In the fourth century, St. Ambrose, Archbishop of Milan, attempted to restore the chants to their old purity and at the same time to coerce the priests into singing with more precision. He was the first of the ecclesiastics who took genuine interest in Church music. Many ancient hymns as well as certain modes of singing peculiar to Ambrosian chant are attributed to him and are still sung in Milan.

However, it remained for Gregory I, (590-604), one of the Church's most eminent pontiffs, to reform plain-chant extensively. He compiled all the Roman chants into one collection called to this day Gregorian chant.

For several centuries, this was the foundation upon which rested practically all the music of the Church. This Gregorian chant is of great beauty. It is majestic and solemn and often even sublime. In speaking of it, the modern composer Mozart once said, "I would gladly exchange all my music for the fame of having written a Gregorian preface."

The permanence of *cantus firmus* is due in some measure to the efforts of Charlemagne and Pippin in early France. It is known that they established schools of ecclesiastical music throughout their domain, the most notable being those in St. Gall, Metz, and Chartres. Charlemagne, especially, seemed interested in this music for he would speak officially about it, and once wrote out an official decision in a dispute concerning it.

Time passed until the ninth century, when the Flemish monk Hucbald wrote what is believed to be the first treatise on harmony, which had been practiced in a rude and elementary manner theretofore.

A century later came Guido d'Arezzo, a Benedictine monk. No history of music, no matter how brief and general, can hope to be complete without giving a few facts concerning this truly remarkable man. He is called by many the father of modern music and a portrait of him in the refectory of the monastery of Avellona bears the inscription *Beatus Guido, inventor musicae*.

Although little is known of his life, it may be reasonably conjectured that he was born in the late tenth century in an Italian town called Arezzo, whence he takes his name. (He is also called Guido Aretinus, or simply Aretinus.)

A pedagogic system which he fostered made enemies for him at the monastery so he is said to have gone to Bremen at the call of Archbishop Hermann to reform the musical service there. This, however, is doubted, since in 1030 he was invited to Rome by Pope John XIX, who became a ready and sincere pupil. The Roman atmosphere was not suitable for Guido's poor health, so he returned to Avellona to become prior. He died there on May 17, 1050.

Many say that before him the music of the Church was crude and somewhat barbaric, ignoring the achievements of Gregory and Hucbald. Guido is generally credited with the invention of the staff or stave in music, the introduction of the F clef and the revised notation by means of *neumae* or notes, as we call them today. The names *ut* (still used instead of *do* in some Latin and Teutonic countries) *re, mi, fa, sol, la* and *si*, were originally part of a hymn addressed to St. John. Each phrase began a tone or a half-tone higher than its predecessor. Here are the words:

*Ut queant laxis
resonare fibris
Mira gestorum
famuli tuorum
Solva polluti
labii reatum
Sante Joannus.*

The invention of this system of notation was undoubtedly the most important single step ever taken in music.

From that time music spread apace. The period of transition from the Middle Ages to the Renaissance marked the increasing popularity of music in secular as well as religious fields. In religion music accompanied the miracles and mystery plays. However, among the laity music took on new aspects when it was rendered by the troubadours, the minstrels, the jongleurs or jugglers, and the minnesingers. An ever-growing rift was apparent between the music of the Church and the music of the people. The French had their *chansons*, the Italians their *canzonetti* and the Germans their *Volkslieder*. These, and various sundry other forms of music and song bring us to the Renaissance.

Johann Sebastian Bach, for example, of the sturdy Protestant bourgeoisie of Germany, wrote five Passions, a beautiful High Mass in B Minor, several *magnificats* and *sanctuses*. These works are distinctly Catholic in nature, and although Bach elevated the music of Protestantism in no small measure, he found inspiration in entirely Catholic matters.

Although Bach wrote in a polyphonic style, he lived in an age when counterpoint was rapidly being replaced by the monophonic style. Monophony, contrary to the polyphonic counterpoint, consists of one melody supported by various chords or harmonies.

The relations between the Church and music changed, too, but were not severed. Church-music was relegated to churches; it did not have so strong a hold upon the popular fancy as it had once had. Opera, the newly-begun symphony, and oratorio supplanted religious chants and hymns in the musical minds of the people. But still there were undeniable ties which linked secular and religious music.

Composers who wrote operas and symphonies also wrote Masses or oratorios without distinction as to whether or not they were Catholic. Mozart and Handel were typical in this respect. On the other hand, much music which was written purely for secular purposes found its way into the Church, like the wedding marches from Wagner's

Lohengrin and from Mendelssohn's incidental music to *A Midsummer Night's Dream*.

So many composers wrote religious pieces that it is impossible to cite them all, but notable examples are Bizet's *Agnus Dei*, Schubert's and Gounod's *Ave Maria*'s, Brahms's *Requiem* and the many prayers found in Verdi's operas, such as the *Miserere* from *Il Trovatore* and the Credo from *Otello*.

Just as the Church has adopted and sung much secular music, so, truly, has the world come to know and love the old plain-chant. Sincere and earnest music groups sing or play old Masses and other religious works in concert halls. The Little Singer of the Wooden Cross of Paris and the Schola Cantorum of New York, among others, have revived many old masterpieces for the enjoyment of their audiences. Thus, far from being extinct, the ancient music of the Church is flourishing, as majestic and beautiful as ever, and quite as popular.

Undoubtedly, music is one of the best developed of the arts of today, one of the most extensive, and certainly quite the most popular. History bears very convincing testimony to the theory that if music is the polished and highly perfected art which we know it to be, it is due in no uncertain terms and in no small amount to the guiding and fostering care of the Church through the centuries.

Neutrality—Nations' Nightmare

Alan Smith, '37

IN the ancient Greek states and in ancient India neutrality was recognized. Thus we can easily see that this bombshell — neutrality — which often proves a dud is not something appearing for the first time in the World Almanac. But although the history of neutrality extends back so far into the cradles of civilization, nevertheless, historians seem to accept 1648 A. D. as the date of its modern beginning. For it was at this time that many of the nations of the world gathered at Osnabruck and Munster to make the Peace of Westphalia ending the Thirty Years' War. The ideas upon the subject of neutrality were in that day somewhat different from those which are being proposed in this generation. Somehow the jurists of the seventeenth century did not seem to regard neutrality as a subject of any too great importance. Grotius mentions it but briefly in his *De Jure Belli ac Pacis* where under a chapter entitled *De his qui in bello medii sunt*, he states that the neutral party can give aid to both sides, determine which side is fighting the just fight and as a result of that determination practically take sides. The eighteenth century saw some striking developments. Wolff in 1729 defined a neutral as one "who adheres to the side of neither belligerent, and consequently does not mix himself up in the war." It was in Vattel that we have the type of proposals current today. Vattel stated that the neutral nation was to give aid to neither side and could lend money only as a purely business transaction.

And today in the Congress of the United States we again find men seriously discussing the same subject. Why? Because men seem to feel that it is the only way a nation can escape becoming involved in a war not of its choosing. But it may be said here that the experts are admitting for the most part that neutrality is very difficult to maintain and some are even scorning the term as a misnomer and tossing it aside as impossible.

What is neutrality? Theoretically it is impartiality. Actually—actually it does not exist. It is a negative rather than a positive and constructive policy. It is nationalistic and therefore selfish. Strictly followed, it is morally wrong, for it does not consider the difference between wars of aggression and wars of defense. Strictly followed, if it were possible to follow it, it would enable the unscrupulous nation, the imperialistic and nationalistic nation, to swallow up the smaller and weaker nations. But aside from abstract considerations, neutrality so-called has some very real defects.

When the advocate of a neutrality policy shouts, "Forbid contrabands to be sold to the belligerents," what does he mean? Let us consider the words of Clyde Eagleton, Professor of Government at New York University, when he spoke concerning the last war: "As belligerents realized the value of neutral trade to their opponents, they began to insist upon these duties, and the burdens of the neutral correspondingly increased. In the long struggle which

followed, the belligerents gained ground steadily, and the neutrals lost. The lists of contraband were expanded until, it was said, only ostrich feathers were omitted! Even lip-sticks and nail-files, which one associates rather with dainty femininity, than with ruthless war, were denied to Germany, and with good reason, for glycerine could be extracted from the lip-stick and used to manufacture high explosives; and the nail files were used by the Germans to file shrapnel cases . . . I do not see . . . how even ostrich feathers can survive the next war. B. M. Baruch puts the problem concisely when he writes: "There is no such thing as non-war materials. Fighting countries can do without war-gas and machine-guns quicker than wheat and other food and clothing." In view of all this evidence, how can anyone completely and accurately define "contraband"?

Following from the above is the question concerning itself with the exportations of munitions and commodities not classified as munitions, but regarded as contraband. The U. S. Senator from North Dakota, Gerald Nye, in a radio speech on September 5, 1935, said: "Senate joint resolution 120 carried two distinct proposals. First, it provided a positive embargo on the exportation of munitions of war to a belligerent nation. Second, the resolution provided . . . in the larger field of commodities . . . considered as contraband of war, while American exportation is permitted, the buyer of it is under requirement to accomplish delivery of his purchases himself and not with the use of American ships or the American flag." Upon hearing which, the average man sat back in his chair and said, "At last we are going to do something effective." But, as a matter of fact, are we? Con-

sider the positive embargo on the exportation of munitions. Is it going to be so positive and is it to be really an embargo? Perhaps the munitions are not going to be sold directly to any warring nation, but what is going to prevent their indirect sale via another neutral? People have been known to get around loop-holes in the law, and it is almost impossible to prevent some from breaking the law? H. T. Kingsbury has pointed out: "Do we take into consideration the fact that if the financial rewards of breaking the law are sufficient, it is very likely to be broken no matter how vigorously an attempt at enforcement is made." The cry of "Take the profits out of war" makes a sweet rallying cry, but unfortunately, that is about all it does make. When God's law is broken, can man's expect any better fate? In regard to the second proposal, we have only to look back upon the words of Clyde Eagleton to see in the first place the difficulty of determining what is contraband. And since contraband is so awkward of definition, we find ourselves puzzled with that clause of the second proposal which says that the buyer "accomplish delivery himself and not with the use of American ships or the American flag." If contraband may even include ostrich feathers in the next war, what may the American ships take to a belligerent nation? Obviously, nothing. And what if those warring nations include among their members the very nations with which we do the majority of our trade? Then, for all practical purposes, the United States has become isolated. And what does that mean? In the first place, our merchant marine is going to rot in the docks, our foreign trade is going to be reduced to an impossible minimum, and our monetary

system is going to find itself in a very precarious position. For as Allen W. Dulles says: "Isolation is impossible . . . The interests of the United States are not territorial — they are world-wide. Our citizens reside, have property interests, and carry on business in and with every country of the world. The maintenance of our place in foreign markets and our access to these markets has always been considered an important element of our foreign policy and essential to our prosperity."

But even aside from the prospect of isolation, we still have the same difficulty with the second proposal as we had with the first. What is going to prevent the breaking of the law prohibiting the use of American ships and the American flag? The use of the American flag as a subterfuge by foreign ships has happened before. How are we going to determine whether a ship has been rightfully carrying the American flag? Merchants can always claim that their ship was carrying goods to a neutral. And how can we be sure that this law won't be a source of profit to those tempted by bribes?

Another factor enters into any discussion of neutrality and that is the psychological factor with relation to propaganda. As Charles Warren mentions: "Even if all . . . precautions shall be taken to avoid being dragged into war, there will still exist . . . the ever-present danger of becoming involved . . . through inflammatory propaganda in the public press, and on the public platform." Some may cry immediately: "Well, don't let anything inflammatory be said." How is this going to be done? Restrictions? Real propaganda is difficult to restrict. Propaganda to be effective is subtle, not openly inflammatory. The purveyor of propaganda

lets the reader work himself up into an indignant mood. The British learned long ago that propaganda that is not subtle awakens the reader's suspicions rather than his indignation. Other nations have profited by that knowledge. And who can keep a nation neutral that doesn't want to be neutral?

And if anyone wants to fall back on our traditional neutrality, saying, "What was good enough for grandma is good enough for me," let him read the words of H. L. Stimson upon that subject: "In the first place history has shown clearly that our traditional policy of neutrality is no insurance against being drawn into a major war, especially where one of the great sea powers of the world, either in Europe or Asia, is involved. Twice in our brief national history we have been drawn into such a war. To assert our traditional neutral rights is not only not a help but is an actual danger towards causing us to become involved. The profits to be enjoyed by successful neutral trade can be relied upon to tempt adventurous Americans to embark upon that trade and thereafter to seek the assistance of their government to protect them in their adventures." Traditional neutrality commits us to support nationals in trade, and "it is evident that the citizens of a neutral nation do not now possess any rights on the high seas which can be successfully asserted . . . without danger of such assertion leading to war . . . whether or not "rights" exists in law, it is impracticable to assert them successfully during the war."

Two types of neutrality are now being advocated. One of them is the so-called "mandatory neutrality," and the other, "arbitrary or discretionary neutrality." The mandatory type of neutrality can be

dismissed on the ground of its cumbersome and because it may conceivably be adverse to our own national interests. Says Raymond Clapper on this point: "The State Department argues . . . To announce before hand that in event of war we would not sell to either side conceivably would encourage Hitler, for instance, to become more confident since he would know that Great Britain, France, Russia could not obtain supplies from the United States." And in investigating the claims of discretionary neutrality, it would be well to keep in mind the words of J. T. Flynn: "Let us not put ourselves at the mercy of a president who can always bring us into war a little at a time by ineptness, indecision, submission to powerful trade groups." To expect one man to make correctly at all times decisions that can keep a nation at peace or bring it to the brink of war is to expect too much. There is too much liability that such a neutrality would be the story of intrigue. Walter Millis in his "Road to War" brings out too clearly the inadvisability of such a policy. Like many plans it looks well on paper, but actually . . . Some middle road must be sought. If any still doubt that "neutrality" is difficult to observe, let that person read Charles Warren's "The Troubles of a Neutral" in *Foreign Affairs* for April, 1934. Here Mr. Average Citizen will find problems such as he probably never dreamed existed, yet which are grim realities in the event of war.

Mr. Stimson hits upon the nub of the whole problem in saying: "When the average man speaks of neutrality he often confuses it with impartiality . . . Effective neutrality does not mean effective impartiality. It may mean just the opposite. Traditional neutrality involves taking active steps to protect our

trade with both sides of the combat . . . So when we say that the great mass of our people wish to remain neutral, speaking with exactness we do not mean that at all. We only mean that they wish to keep out of war—which is a very different thing." Also speaking exactly, strict neutrality eventually operates to the advantage of one belligerent or the other, thus showing us that the "neutrality which means impartiality" just doesn't exist.

In any discussion of the question of neutrality, it might be pertinent to raise an inquiry poised by Charles Warren: "Should not the people of this country be led to give more serious, intense, and continuous consideration to joining with other nations in all practical movements to prevent the occurrence of any war which would involve us in so difficult, so burdensome, and so disagreeable (even if not impossible) neutrality?" One must admit that there are obstacles in joining such a movement, but one need not throw in the towel because of these obstacles. There is no royal road to peace any more than there is any royal road to any worthwhile object. Peace promotion would naturally have its thorny side in a world so complicated and having within it a Mussolini who has said: "I hold out a great olive branch to the world. This olive branch springs from an immense forest of eight million bayonets, well-sharpened and thrust from intrepid young hearts." It is difficult to expect cooperation if one believes what Leon Trotsky says is true: "Italian fascism has proclaimed national 'sacred egoism' as the sole creative factor. After reducing the history of humanity to national history, German fascism proceeded to reduce nation to race, and race to blood." But in spite of what seems at times as overwhelming

hindrances, one can not see why peace efforts should be regarded as futile. If war is an instinct, then so is peace. Why should the harmful overcome the good? If man can glorify war, nationalism, imperialism, then man can glorify peace, international cooperation, and brotherly love. If man can be educated to go to war, then man can be educated to go to peace. Because some cry, "War is inevitable," should we throw up the sponge? Death is inevitable too,

but there are few who do not try to avoid it. Let us not look down upon the bloody battlefield, but instead, let us look towards a heaven of peace.

"Flags of the world I salute you,
But not with the gaze of a lover,
Your grief and your shame I discover.
Would you were all furled forever,
Or only the glad decorations
Of peaceful and prosperous nations."



Why Study and Why an Education

Albert E. Paine '38

EDUCATION and study are vital factors in the life of almost every American today. Both are of a great importance in this present-day world, where intelligence, accuracy, quick thinking, and good sense are absolutely essential to attainment of a prominent position in society. Education and study are treasures that each one must gain for himself. Parents and teachers may guide students in their methods of educational study, but it is the student himself, through his own diligent and sometimes tedious exertion, who can gain this end.

The treasure of an education lies at the end of a long and hard route. Many hardships are encountered along the road to education, and only those who can stand the test will survive. Many grow tired of study. Their minds are not in their studies. They belong to that class of "day dreaming" adventurers who would rather spend their lives out of doors under the open skies, than remain in classrooms amid books and teachers, day after day, month after month, year after year. Their hearts were not made to love study, and, unless one puts his heart in his work, he cannot possibly succeed. Likewise, study is hard work, and, unless one puts his heart and soul into his study, he might just as well turn his course to that of the adventuring class. When the will is forced to function through lack of interest, efficiency is sacrificed. As an objective toward study, therefore, we

must learn to control all inclinations toward idleness, self-indulgence and pleasure.

One can easily recognize the importance of study. Why do the Federal and State governments give billions of dollars each year for the furtherance of education? Why do churches of all sects support schools and colleges, if education is not of a tremendous importance to mankind? Why do private individuals give countless donations to the private institutions of learning, if they did not sincerely believe that the money was for a worthwhile cause? Consider the enormous sums that are spent on evening schools, extension schools, summer schools, and the like, for those who are less fortunate than to attend the day school.

Education and study go almost hand in hand. Without study and effort we cannot gain an education, and without an education we cannot experience the highest, happiest social standing. Study opens our heart and mind in all directions. We learn to better appreciate God and all his creations: nature, earth, the heavens, plants, animals, and the greatest of all creations—man. We see things which might otherwise be dead to us. We learn to develop our minds to their fullest extent through study and education. Through education and study we are provided with pleasant memories for our older days, when we are no longer able to take our place in the workaday world. Perhaps I can better demonstrate the true value of an education by a true narrative story.

Many years ago a young Indian lad was taken captive and sold as a slave to a Chicago artist. With an artist's devotion this boy was sent East to receive his schooling. He passed the elementary grades, the high school and finally college, after which he studied medicine. When he received his medical degree, he was sent by the U. S. Government to do research work among his native Indian tribe. While engaged in this work in the West, he visited, among others, the very tribe from which, as a boy, he had been taken captive. There he found his people still living under the primitive conditions in the wretched tepee that he had known in childhood. His attention was called to an Indian woman—dirty, fat, sloppy, and unkempt—who was cooking at a wood fire before her hut, amid a swarm of filthy flies. From the height of his superior education, gained in the White Man's Schools, he gazed upon her. Outwardly he saw that she was unclean, and he knew that within she was the prey of dark fears and superstition—the ignorant victim of her unsanitary circumstances. She was so wretched an object to look upon, so lacking in feminine appeal and charm that he found himself wondering if this supposed human being had a soul. But little did he dream of the surprise that was later to come to him. In the course of his research he learned that this woman was his own mother. Then a feeling of pity and compassion for his people, such as he had not known before, came over him. He realized at once their

greatest good could be attained only by entering into the culture of the whites, by learning, as he had learned, the lessons of civilization taught in their schools. And from that day on, this young doctor devoted his life to the uplifting of his people. With his scientific studies, there had come to this Indian physician a love of demonstrable truth that made ridiculous the "hocus pocus" of the medicine man of the tribes. He had seen the effects of training in the use of material things, and he bent his efforts toward giving his people the benefit of his experiences.

It is said that without any education for a period of three generations, we would be thrown back into savagery. If the native Indians quickly realized the necessity of culture and education, why can not we Americans, as a thinking people, realize the great advantages which an education affords.

There are no "bargain days" or "short cuts" in getting an education. Hard work, plugging, sacrifices, intense study, hardships, discouragements, and heartbreaks are all rungs on the ladder of success. To meet these obstacles we must have courage, persistency, hope, prudence, mental and physical health, and above all, divine assistance.

An education is one of man's dearest possessions. He can lose his wealth, power, glory, and friends, but an education, once gained, is always his. It is his education gained through ardent and diligent study, which forever distinguishes him in the realm of society.

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EDITORIALS

CAN THERE BE PEACE?

LIKE liberty peace has been the cause of too many sins. Throughout past centuries it has been zealously sought and never found. Sometimes a stray light seems to gleam through the darkness of war and illumine a world beset by material warfare. But never has the complete enduring peace, the concord between nations, the panacea of war, and the all conquering tranquillity been found. From the earliest days of the Christian era the Catholic Church has been offering a program of peace, but the world has been content to pursue a warring course. These Christian ideals of peace are the only practical solutions to a trying problem, and the International Relations Union of Providence College has tried to make some progress in furthering the peace taught by the Savior by applying these principles to a strife-torn world.

The only victory lies in an offensive. No battle can be won by the simple enunciation of doctrine. The International Relations Union, realizing that it must fight with an intense active program of progress if it wishes to advance, has been established with the hope of promoting a student interest and participation in the problem of peace. It has been so often reiterated that the youth of today is the cannon fodder of tomorrow, but nothing has been done about it. The cries go up that the present armament race is preparing the world for a huge conflict which will devastate youth. The theorists and the philosophers mutter vain hypotheses. They sagely decide that no war is ever justifiable. They waste precious genius in trying to evolve principles of justice and injustice. And in the end they accomplish nothing. We cannot face the problem by looking down on it, by taking an abstracted view of an impassive

action. Reasoning on the causes and effects of war will make the problem clearer but it will never solve it. The true solution lies not in coldly examining war and judging it by philosophic principles. We must look forward to it as an emotional impact which will entirely dismantle our reasoning processes and make us creatures of our baser instincts. Now while we lie in peace, life flows serenely around us. We do not feel a stinging necessity to ward off the plague; we seek only to examine the disease itself and see what makes it what it is. This peaceful attitude suits our present emotional state. But we fight war with war; we must feel warlike if the battle is to be true, sincere, and above all, effective.

Granting that a fight against war is necessary, it may be argued what weapons should be used. In an active program against war, the Christian ideals of justice and charity must be impressed upon the world. If the individual, the collective individual, can be so impregnated with the idea that each man has a certain heritage, materially and spiritually, and that every other creature is solemnly bound to respect that heritage, if they realize that there is a collective union of obligation among men for each to give to every other what is his due, if they could but dimly see that the obligations of nations to each other are as sacred as those of individuals, then there would be no war. If the christian virtue of charity and love could be impressed on every individual and so become the code of the nation, then there could exist no such frightening word as war.

But if we sound theoretical in advancing such a program, it is not because we speak as theorists. The simple fact is that neither the collective individual

nor the national bodies of men realize or practise the simple ideals of charity and justice. That is patent to any observer. But admitting the existence of such a condition does not admit the necessity of it. Something can and should be done. The International Relations Union and other organizations of its type hope to do it.

Admittedly progress must be slow and tedious. Educating even a small group to a new conception of individual obligations and duties is difficult. But the beginning must be made through the individual and extended through the strata of society until a national consciousness of peace is aroused. The organization of such a small number as the Relations Union is a step in their education and in their influence upon their separate circles. The organization of the larger group of the New England Catholic Student Peace Federation recently accomplished gives cohesion to a wider, more expanded circle of influence. The steadily widening magnitude of these circles will mean a nearer realization of these ideals of peace.

The dimness of a final realization of these principles should not deter this program of education. The success of the Relations Union will depend not upon its immediate program but upon its permanent influence upon the thought of Providence College. We congratulate it upon its work in organizing the New England Peace Federation and we ask that it continue such a sane and practical approach to the problem of Christian peace. True peace may never be attained on this earth, but it is the duty of every creature to promote the spirit of earthly peace, to cement a bond between men and nations, and to prevent a rain of new horrors upon a world already exhausted with the conflicts of thousands of years.

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THE COLLEGIATE WORLD

George T. Scowcroft, '37

NO CREDIT—BUT FREE EDUCATION

Although it cannot be done without financial support from the state or government (except in those private schools where teachers receive no pay save the blessing of the Lord) the plan which affords free college training to impoverished but ambitious adults, is a very interesting topic for discussion. Obviously the plan is based on a supremely good motive. It is founded on charity with a desire to provide educational opportunities for those who seek knowledge by directed study, but who are unable to pay for it.

At Rosary College, a liberal arts college for women, located in River Forest, a suburb of Chicago, such a plan was begun three years ago, and has continued successfully up to the present. It is known as the Rosary College plan of "Education for Leisure," and quoting from an article written by Sister Thomas Aquinas, president of the College, in the December, 1936 issue of the Bulletin of the Association of American Colleges, operates as follows: "Evening classes are held—there is nothing new in that—but what is unique is that there are no fees, no college credit is given, though the work has been consistently on the college level, no special qualifications are asked of registrants, and the classes are conducted by members of the regular faculty, all of them with one exception Dominican Sisters." The sister discusses three points which she considers necessary to explain in order to make a satisfactory exposition of the

plan,—the financial aspect, the personnel of registrants and their responsiveness, and the future policy of the college. The gist of her remarks in reference to these three points is: (1) The financial burden is not too heavy; (2) The personnel includes "professional and business men and women, mothers and grandmothers, alumnae, married and unmarried, undergraduates who had been obliged to drop their regular college work, practicing physicians, lawyers, teachers, journalist and law students." (From this we note that the Rosary plan takes a step into a world of its own, in so far as it does not even demand that its registrants be unable to pay their way.) The future policy has not as yet been formulated.

There seems to be only one objection to a plan of this sort, namely, that the very fact that expert training is being given freely is an infringement on the rights of those neighboring colleges, which from their very natures, are forced to require tuitional fees. This of course is not true, any more than it would be true to say that the absence of fees should cause the college to be overrun by people who are not earnestly and sincerely endeavoring to acquire an education, but rather are merely seeking something for nothing. The fact that there is no inducement in the form of credits indicates that the free college is not attempting to steal trade from its sister colleges. The no-credit rule is really the catch. It is all that makes the plan workable. Only those who honestly desire to further themselves

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will attend classes and do outside studying, knowing all the while that they are to receive no credit for their work.

MEDICAL BACKGROUND?

Addressing the Forty-seventh Annual Meeting of the Association of American Medical Colleges at Atlanta, Ga., October 26, 1936, Ralph J. Gilmore, of the Department of Biology at Colorado College placed two requirements for the doctor of medicine. First, and logically so, Gilmore specifies that the individual be a master of the science of medicine, and that he be able to apply that science in constructive art. "Secondly," he says, "such an individual must be a person of culture and refinement commensurate with the highest demands of the society of which he is a part." Further than this, Gilmore urges that a bachelor's degree be a medical college entrance requirement, and stressed the point that

the "so-called pre-medical courses, pre-law, or pre-anything has no place in the philosophy of liberal education."

It is all quite logical and a very conservative attitude, for being granted that mastery of medical science and a certain cultural background are most desired in a doctor, Ralph Gilmore has pointed out the proper course to follow for the acquisition of them. It is confusing for a student, in college who is supposed to be getting a liberal education, to get a smattering of professional training at the same time. Let him acquire a foundation for a cultural background in a liberal arts college, and then he is ready and able to give him full time to the study of medicine. A mixture of liberal and specialized education is a mongrel course. The artist is sure of his background before he superimposes the beautiful woman. So also it is wise for the student to be sure of his background before he begins to specialize.



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BOOK REVIEWS

SCIENCE OF MIND INTERPRETED

We of Providence College can, with justice, be proud of this excellent book,* first of a proposed series of publications to come from the Thomistic Institute. With this publication is launched the two-fold activity of the Institute, the promulgation of truth through both the written and the spoken word. In this instance the impress of sane principles and the just inference is laid on that most hostily disputed of the sciences, psychology.

The distinguishing characteristic of Father Brennan's book is its unique viewpoint. It refers the findings of science to the principles of philosophy for their interpretation without predisposition to make the facts fit a determined theory. The principles of St. Thomas are skillfully applied to current scientific findings for their final evaluation. As Dr. Rudolph Allers of Vienna says in his preface to "General Psychology," "a closer acquaintance with his (St. Thomas') teachings will contribute to a restoration of saner views, not only in science, but in the world of practical affairs." Dr. Allers is emphatic in pointing out the very real value of the contribution of Thomism to psychology, and heralds this present work as "a step forward towards the rehabilitation of mind and humanity."

E. R. H.

* GENERAL PSYCHOLOGY. By Robert Edward Brennan, O. P., Ph. D. The Macmillan Company. pp. 509.

RETORT COURTEOUS

Although far from a diatribe against American Protestantism, this historical monograph* severely scores the garbled versions of history, literature deliberately calculated to play upon the religious antipathies of the reader, and the discriminatory legislation, for which the early New Englanders were responsible. The author at no time attempts an apology for "popery." On the contrary, Sister Mary Augustina has dared to expose the prejudice and bigotry which attended the Pilgrim Fathers in their search for religious freedom, realizing the while that the flame of religious hatred, although abating, has not yet died.

During the eighteenth century in America, religion became the scapegoat of the hostility engendered by the French and Indian War. To the people of America, who had either never actually seen a Catholic or who had carelessly provided that they never might, Roman Catholicism was a "disagreeable circumstance" and "popery" was considered synonymous with idolatry and knavery.

Replete with footnotes and quotations, and armed with an ecclesiastical imprimatur and the approbation of the members of the University of Columbia, this volume gains its most distinguishing quality, authority.

W. A. H.

* AMERICAN OPINION OF ROMAN CATHOLICISM IN THE EIGHTEENTH CENTURY. By Sister Mary Augustina, B. V. M., Ph. D. Columbia University Press. 1936. pp. 456.

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